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SAN FRANCISCO VOICE TEACHERS FAVOR MOVE TO OUST CHARLATAN

Agree as to Need for Reform, But Disagree as to Method—Plan Advocated by John C. Freund Favored—Political Influence Feared If Board of Examiners Is Appointed—Ministry of Fine Arts Suggested, with Power to Issue Diplomas for Board Members

SAN FRANCISCO, Aug. 5.—News of the movement in New York to license vocal teachers, with the object of eliminating the charlatan, has been received here with an interest productive of emotions ranging from satisfaction to grave misgiving. The local charlatan appears to be rather numerous, resourceful and not without social and sometimes political influence. Musicians of standing are unanimously in favor of any plan which would tend to improve existing conditions, and welcome well-directed efforts to that end; but most of them are frankly pessimistic as to the probable results of the establishment of any board of examiners connected in any remote way with politics.

Aside from the matter of politics, it is contended that there would be great difficulty in assembling a body of musicians of sufficiently broad and thorough training to serve satisfactorily on such a board. Moreover, the element of personal bias is feared.

The plan advanced some years ago by John C. Freund, Editor of MUSICAL AMERICA, which would require every teacher to exhibit in his studio a record of his past training and experience, was in Berlin properly sworn and officially attested to, meets with considerable favor.

It is recognized, however, that in many cases verification would be difficult or impossible, and it is pointed out that in such a case the teacher's inability to prove his past would fail to justify the board of examiners in blotting out his pedagogical future.

Manager A. W. Widenham, of the San Francisco Symphony, expressed himself as favoring any plan calculated to promote the greatest good for the greatest number. He recognized the danger that an examining board might be biased or might be swayed by the dominating personality of a single individual, and therefore felt that regulation would have to be applied with the utmost discretion. Many persons quite capable of instructing those who merely wish to learn to sing a few songs as a social accomplishment, he pointed out, would almost certainly not be able to meet the standards set by an examining board. In regard to the sworn certificate plan, he touched upon the difficulty of verifying private and self-instruction and of establishing its value.

John Manning, pianist, observed that examinations would hardly be practicable owing to the present unstandard-



Photo by Fernand de Gueldre

ALICE GENTLE

Operatic and Concert Mezzo-Soprano, Whose Training Was Wholly Gained in America, and Who Has Won Notable Successes as Prima Donna and Recital Artist. (See Page 21)

ized condition of vocal instruction. If such attempts as were at present being made to standardize piano instruction could be successfully applied to voice culture, the problem would, he said, be greatly simplified.

Antoine de Vally, tenor, while recognizing some form of regulation to be highly desirable, said that many untrained or half-trained persons now occupying conspicuous musical positions would no doubt be regarded as particularly eligible for places on examining boards, and in the absence of sufficient technical knowledge their decisions

would be affected by bias and guess-work. A Ministry of Fine Arts, with power to issue diplomas to persons qualified to serve on such boards, would solve this difficulty. Meanwhile Mr. Freund's plan seemed the most acceptable.

Two other prominent vocal teachers insisted that much of the talk of "methods," aside from such historic interest as it may possess, was mere flubdub, and that the world's best teachers were conforming in a general way to a method which might be regarded as universal.

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ORGANISTS ELECT NOBLE AS HEAD; MEET NEXT AT ROCHESTER, N. Y.

More Than 250 Members of Association Take Part in Fifteenth Annual Convention at Chicago—Four Notable Recitals and Series of Lectures Enhance Program of Meeting—Reforming Literature of the Organ Discussed—Officers and Executive Committee Named

CHICAGO, Aug. 5.—More than 250 organists from all parts of the country attended the fifteenth annual convention of the National Association of Organists, held in Kimball Hall, from July 31 to Aug. 4 inclusive. This was the farthest west that the convention had ever been held, and the large attendance was very gratifying to the local committee.

The main item of interest at the convention, which served chiefly as a "get-together" meeting, was the election of officers for the coming year and the selection of a suitable locality for the next convention. T. Tertius Noble, organist of St. Thomas' Episcopal Church, New York, was elected president. Henry S. Fry, Philadelphia; Mrs. Bruce S. Keator, Asbury Park, N. J., and Dr. Francis Hemington, Chicago, were elected vice-presidents; Willard I. Nevins, New York, secretary and director of publicity; John Doane, New York, treasurer.

The executive committee is composed of Reginald L. McAll, chairman, New York; Mrs. Kate Elizabeth Fox, Morristown, N. J.; Jane Whittemore, Elizabeth, N. J.; Frank Stewart Adams, New York; Albert Cotsworth, Chicago; Lynnwood Farnam, New York; Harold Gleason, Rochester, N. Y.; E. K. Macrum, New York; Rollo F. Maitland, Philadelphia; John W. Norton, Chicago; Albert Reeves Norton, Pittsburgh; F. W. Riesberg, New York; Dr. Alexander Russell, Princeton, N. J.; Herbert S. Sammon, New York; Dr. John McWard, Philadelphia; A. Campbell Weston, New York.

Rochester, N. Y., was selected for next year's convention, which will be held during the first week in August, 1923.

Clarence Eddy gave a recital on Tuesday afternoon at St. James' Episcopal Church. Mr. Eddy's program consisted of modern organ music such as "Hymn of Glory," by Pietro A. Yon; "Keep Me from Sinking Down," by Carl R. Diton; "Arabesque" and "Cantilena," by Carl McKinley; "Contrasts," by J. Lewis Browne; "In a Cloister Garden," by William Lester; "Afterglow," by Frederic Groton, and Choral Fantasia on "Heinlein," by James E. Wallace.

Lynnwood Farnam, organist, Church of the Holy Communion, New York, gave a recital at the Fourth Presbyterian Church on Tuesday evening, playing "Rejoice, Ye Pure in Heart," by Leo Sowerby; "Meditation à Ste. Clotilde," by Philip James; Toccata on "Ave Maris Stella," by Marcel Dupré, and a number of smaller pieces.

An interesting recital was given in Medina Temple on Wednesday after-

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ADD THREE MORE WORKS TO OPERA ROUND AT RAVINIA

Claire Dux Makes First American Appearance as "Elsa" in "Lohengrin" — Wagner Work Sung Effectively in English—"Tosca" and "Romeo and Juliet" Given for First Time This Season— Latter in Tabloid Form— Didur Presents New "Scarpia"—Ina Bourskaya Heard as "Amneris"

CHICAGO, Aug. 7.—"Lohengrin" in English, a tabloid version of Gounod's "Roméo et Juliette," the season's first "Tosca" and repetitions of "Aïda" and "Madama Butterfly" were operas of the week at Ravinia which served to bring forward a number of artists in rôles particularly well chosen for them.

Claire Dux as Elsa in "Lohengrin," on Saturday evening, added another artistic interpretation to her credit. She was the dominating character in the production by virtue of her intelligent conception of the part. She caught and held throughout the performance the spiritual exaltation and refinement which the part requires, both in her singing and acting. The opera was given in English and her enunciation was particularly clear and pure throughout.

Alice Gentle as Ortrud had little to do, as the trimmed version of the opera curtailed her rôle to a large extent, but she reached superb heights in the last act. Morgan Kingston sang and acted the part of Lohengrin with dignity. The music suited his voice and he made a compelling figure as the legendary hero. His enunciation of the words was admirable. Vincente Ballester sang the music of the *Herald* with a beauty of tone that is seldom brought to this music. Graham Marr was imposing as *Tetramund*, but vocally he was less effective, some of the music being too high for his voice. Louis D'Angelo was magnificent as the King.

All of the singers were understandable in their pronunciation of the English words, and this performance was an additional proof that opera can be given successfully in English if the singers will only take the time and trouble to properly pronounce the words.

The work of the chorus, especially of the men in the first act, was of a high standard. Louis Hasselmans is to be commended for the splendid way in

Tariff Duty of 15 Per Cent Placed on Music

WASHINGTON, Aug. 9.—A tariff duty of 15 per cent ad valorem has been placed by the Senate on music in sheets or bound in books, if of bona fide foreign authorship; if of other authorship, 25 per cent ad valorem. If bound in books wholly or in part of leather, the chief value of which is in the binding, the duty will be 45 per cent ad valorem. In case music, either in sheets or bound, has been printed more than twenty years at time of importation it will pay no duty, except that where such music has been bound in whole or in part of leather within the twenty years it will be dutiable at 45 per cent ad valorem. Music imported by "any society or institution incorporated or established solely for religious, philosophical, educational, scientific or literary purposes, or for the encouragement of the fine arts, or any college, academy, school or seminary of learning in the United States" will pay no duty. Albums for phonograph records, wholly or partly manufactured, will pay a duty of 35 per cent ad valorem.

A. T. MARKS.

which he co-ordinated the work of the orchestra and singers, keeping a proper balance at all times.

New "Micaela" for "Carmen"

The only change in the second performance of "Carmen" on Sunday night was in the rôle of Micaela, which was sung by Queena Mario, who received quite an ovation after her singing of the aria, "Je dis que rien ne m'épouante." She sang the aria with much clearness and refinement of tone. She was a tender, sympathetic Micaela and her acting had distinction.

Ina Bourskaya as Carmen was more at ease than at her first appearance, and her interpretation accordingly

gained in color and distinction. The entire performance moved with smoothness and finish.

The operatic concert on Monday evening with Frances Peralta, dramatic soprano, and Edward Llewellyn, trumpeter, contained numbers by Wagner, César Franck, Rimsky-Korsakoff, Ochs, Nessler and Tchaikovsky. Louis Hasselmans conducted.

A Tabloid "Romeo and Juliet"

A tabloid version of "Romeo and Juliet" on Tuesday evening served to present this opera as almost a continuous duet for soprano and tenor. The

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OPERA IN ST. LOUIS ENDS BEST SEASON

Receipts for Municipal Season Exceed Last Year's by Sum of \$33,676

By Herbert W. Cost

ST. LOUIS, Aug. 6.—The Municipal Opera season in Forest Park closed with a gala performance of "Miss Springtime," before an audience estimated at 8000 persons, on July 30. It was a joyous occasion for principal artists, chorus and orchestra; and after the last note of the closing chorus had been sung, the lights were turned up and "Auld Lang Syne" was sung by the audience and the company.

The season was markedly successful, as is indicated by preliminary estimates issued by the management, pending a final auditing. The total attendance during the season of eight weeks is estimated at about 268,092, which includes 72,000 free admissions, in addition to the tabulated paid admissions of 196,092. The total receipts for the season were \$197,549.50, a sum, \$33,676 greater than last year's, and of course in ad-

vance of the figures of any previous season. The attendance record was more than 47,729 greater than last season's. It will be seen that the average incoming revenue was practically \$1.00 per head, with the prices ranging from \$1.50 to fifty cents for the regular seats in the parquet, and \$2 for the boxes.

Last season ended with a surplus of \$21,312, after all expenses were paid. Manager Russell states that it will no doubt be larger this year, but expenses were also much greater this year than in previous seasons. He states also that, according to present indications, the season will open next year with an advance sale of close to \$100,000, which predicts success for the venture from the very start. In speaking of next season he says: "The support accorded the opera this summer is most gratifying to the officials of the Municipal Theater Association, and plans are now being made to attain new heights in next summer's productions." Weather conditions were most favorable during the entire season.

Some of the artists have remained over for a rest and visit with new friends and the remainder have left the city, some to join other companies and others to take a much needed vacation.

compañied by Mrs. Schmitz and their daughter, will spend the coming five months in Paris. Miss Verlet will fill an opera engagement in Paris. Returning from abroad were Lionel S. Mapleton, librarian of the Metropolitan Opera Company, who arrived on the Zeeland, and Deems Taylor, music critic of the *New York World*, who arrived with Mrs. Taylor aboard the President Harding.

Richard Hageman Sails for European Vacation Before Assuming Bâton



Richard Hageman, Associate Musical Director of the Chicago Civic Opera Company, Leaving New York with Mrs. Hageman by the Paris for a Brief Vacation Abroad

Richard Hageman, composer and conductor, who was recently appointed associate musical director and conductor of French répertoire of the Chicago Civic Opera Company, sailed last week from New York by the Paris for a brief vacation abroad. He will return in time for the opera season in Chicago, where he will conduct twenty performances, in addition to those on tour with the company. Mr. Hageman was conductor for thirteen years at the Metropolitan Opera House and for six seasons conductor of French works at Ravinia Park.

Ocean Liners Carry Many Musicians

Among the musicians who sailed during the week for Europe were Leopold Auer, violin teacher; E. Robert Schmitz, pianist; Alice Verlet, coloratura soprano, and Richard Hageman, conductor of the Chicago Opera Company. Professor Auer sailed on the *Oruba* to remain abroad several weeks. The others sailed on the *Paris*. Mr. Schmitz, ac-

FRANCES R. GRANT BECOMES MASTER SCHOOL EXECUTIVE

Valued Member of "Musical America" Staff to Manage Business Department of Allied Arts Institution

Frances R. Grant, for five years a member of the editorial staff of MUSICAL AMERICA, has resigned to assume the executive directorship of the Master School of United Arts, New York. This endowed institution, which was founded by Nicolas Roerich, the well-known Russian painter, aims to consolidate under one roof faculties in music, painting, sculpture, ballet and drama. Devoted to high ideals of art, the school provides comprehensive training, in many deserving cases largely by means of free scholarships, under well-known teachers.

Among those who will give courses in music at the school are Ernest Bloch, Deems Taylor, Felix Salmond, Edward Kreiner and Seena and Maurice Lichtman. The departments include those of piano, voice, opera, violin, viola, cello, chamber music, theory, composition, music criticism, normal work and appreciation.

Miss Grant, in addition to her duties on the editorial staff of MUSICAL AMERICA, has contributed articles on music and art to the *Outlook*, *Archaeology and Art* and other publications. She is a graduate of the Columbia University School of Journalism.

Musicians' Organizations Urge Quick Passage of Tariff Bill

WASHINGTON, Aug. 9.—Communications have been received in the Senate from a number of musicians' organizations urging passage without unnecessary delay of the pending tariff bill. The associations making the request are the American Federation of Musicians, Danbury, Conn.; Musicians of America, Local 333, Eureka, Cal.; Musicians' Union No. 142, Martin's Ferry, Ohio; Musicians' Union No. 595, Vineland, N. J.

ALFRED T. MARKS.

SEATTLE THRONGS TO PASSION PLAY

Second Annual Production of "The Wayfarer" with Huge Cast

By David Scheetz Craig

SEATTLE, Aug. 12.—Six performances were given recently at the stadium of the University of Washington of the Rev. J. E. Crowther's Passion play, "The Wayfarer." This was the second annual production. The play was staged by Montgomery Lynch under the auspices of the Associated Students of the University of Washington, Darwin Meisnest, manager.

Four or five thousand participants, including a huge chorus, appeared before audiences estimated at from 12,000 to 18,000 persons. Scenic effects added to the interest of the performance, and the acoustics were excellent.

The principal players were the Rev. Cleveland Kleihauer as *Wayfarer* and Julia Elmendorf as *Understanding*, both with voices of unusual power. The soloists, who were chosen in competition, were Abbie Helen Howard and Madeline Butler, sopranos; Alice Bender and Julia Putnam Anderson, contraltos; Rev. George Redden and Frederick Wiedderrecht, tenors, and John Harrison and Frank Tiffany, baritones.

Continuing the series of musicales at the Cornish School during the summer Jacques Jou-Jerville, head of the vocal department, presented two singers in recital: Gertrude Nord, soprano, and James Dobbs, baritone, with June Hartman at the piano. Both singers made an excellent impression.

San Francisco Ready to Oust Voice Faker

[Continued from page 1]

Therefore they regarded standardization, they said, as by no means the impossible thing that many vocalists claimed. One of these men regarded licensing as a result of examinations as exceedingly desirable provided a satisfactory examining board, not selected by a mayor, governor or other musically untrained person could be assembled. The other, while agreeing in principle, regarded the dream of an ideal board as Utopian, and freely prophesied that efforts at licensing would probably work out in much the same manner as prohibition enforcement.

It is highly probable, however, that if New York succeeds in formulating a really workable plan, and achieves results in any degree reassuring, San Francisco musicians will be found ready and anxious to profit by her example and will succeed if the locally of charlatan as against non-charlatan shows a balance in favor of the former.

CHARLES A. QUITZOW.

Chicago Opera Engages New Artists

CHICAGO, Aug. 5.—Kathryn Brown, mezzo-soprano; Herbert Gould, bass, and Milo Luca, baritone, have been engaged for next season by the Chicago Civic Opera Company. The only novelty under preparation for the coming season is Rimsky-Korsakoff's opera, "Snow Maiden," which was planned for last year but was not given.

U. S. Marine Band Members Will Not Receive Higher Pay

WASHINGTON, Aug. 9.—Members of the U. S. Marine Band, according to a ruling of the Controller-General of the Treasury, are not entitled to the additional 20 per cent in pay and allowances provided by the acts of May 18, 1920, and June 14, 1920. He has decided that "their pay is that fixed separately for them as members of the band in the act of Aug. 29, 1916, and they are not entitled to increase of pay for enlisted men of the Marine Corps." For the same reason they cannot receive pay for good conduct medals held now or awarded hereafter. The decision does not affect the pay of Conductor Santemann.

ALFRED T. MARKS.

Illustrates Importance of the Vowel in Vocal Technique

Suggestions to Young Singers —The Question of Breath Control—Results of Faulty Technique

"THERE'S an adage, 'If you want to keep your friends never discuss religion, politics or voice culture.'"

This was the reply made by Edgar Schofield when asked to talk about voice technique in general and his own in particular.

"But why is it," persisted the questioner, "that out of the 50,000 voice students who come to New York every year all but a few come to grief?"

"Bad technique," replied the baritone. "Often it is the most gifted and hardest working student who meets with the worst disaster, simply because of wrong teaching. Bad technique is worse than no technique. A person with an instinct for singing seems naturally, by the grace of God, to do things, but he cannot keep on doing them long. Unless he finally realizes that he must have a serviceable technique, that he must know how and why he does things, he will end in disaster."

"Like thousands of other voice students, I floundered around for some time before I came upon what has proved, at least in my case, to be a serviceable technique. The foundation of it is breath emission controlled by several important factors. By this I do not mean that tone is breath alone, as many breath specialists and faddists claim, but breath set in motion by correct sounding of vowels. For you see, if breath itself was such an all-conquering thing, a wrestler would stand a good chance of being a first-rate singer. Instead of the amount of breath, it is the control of its emission that makes the singer."

"Right breath emission is the result of right vowel formation. In fact, the vowel and consonant always control the output of the breath. In singing a loud tone a heavy vowel is used, and with a soft tone, a light vowel. To give muscular force to the breath when a loud tone is desired, while the vowel remains the same as in a light tone, results in a strain that ultimately ruins the voice."

Vowel Formation in Singing

"This question of the vowel," went on Mr. Schofield, "is the crux of the whole matter of vocal technique. I believe that the old Italians, the masters of *bel canto*, recognized the fact without, perhaps, knowing the physiological reason for it. But their acute hearing and appreciation of color told them when the vowel was right. Then, through reiteration, the pupil achieved what was to the master the right sound."

"This relation of the vowel to the breath is, unfortunately, little recognized to-day. This is the day of vocal theories, such as high resonance and low breath control; one position scale and immovable larynx; flat tongue and high palate, and so on, *ad infinitum*. And all are voice destroyers."

"Then there is the relation of the consonant to the vowel. It should be joined to the vowel, never separated from it. This leads to a quick consonant action that influences a smooth flowing vowel, and therefore a smooth flowing tone. The initial consonant, when attacked in this quick manner, serves as an impetus to the vowel, and makes the consonant carry to the farthest reaches of a large auditorium, yet without the over-accent that we singers are naturally inclined to give it."

"The natural vocal method is a balanced relation always existing between pitch mold and vowel mold, and by mold I mean the position of the lips, tongue and jaw. The natural method means that there should be a change of position of tongue, palate, lips and jaw for each change of pitch. This change is incredibly slight when the change of pitch is a close progression, but when there is a wide interval in the tones there must be a radical change in the mold. When these changes are under absolute con-



Photos by Keystone View Co.

A SINGING LESSON WITH A NOTED BARITONE

Edgar Schofield Demonstrates Points in Technique of Song. The First Picture Shows the Normal Position of Chest and Diaphragm After Full Intake of Breath; Next Is Illustrated the Normal Position of Head and Neck, and Then the Adjustment of Lips, Tongue and Jaw on Vowel "A" in Middle Voice. The Photo, Lower Left, Depicts the Adjustment for Vowel "A" in High Voice, and, the Last Two Examples, the Adjustment for the Sound "Aw," First in the Middle and Next in the High Voice

trol the registers of the voice are so perfectly blended that the listener is not conscious of them except through color. And all of these changes are largely dependent on vowel-making.

The Pitch Problem

"Singing off pitch is seldom due to a faulty ear, but rather to a faulty adjustment of the vocal chamber. Some singers whose sense of pitch is so true that they can tell, without looking at the keyboard, any note that is struck on the piano, often sing off pitch. When the position of the vocal chamber is wrong the correct overtones are impossible, and without correct overtones a tone cannot be on pitch."

"Erroneous methods are taught to control the tongue in singing, such as holding a spoon in the mouth to get the so-called flat tongue, which, in reality, pulls the tone down out of its proper resonating area. Even singers who sing beautifully think at times they are singing with the flat tongue when, in truth, they are not; for despite their belief, their tongue is in the right position."

"The tip of the tongue is used for enunciation, especially glib consonant making, and in the sound proper it is resting against the lower teeth so that the back can be high. This high back of the tongue controls the shift of the breath so that its circulatory stream is allowed to radiate in its proper resonating space. The vowel is never made farther back than the middle of the tongue."

"As the larynx is attached to the tongue, it naturally follows that if you have a stiff tongue you have a stiff larynx. And if you have a stiff larynx you have a stiff tone production. The high tongue at the back, especially on high pitches, serves the double purpose of adjusting the breath into the right resonators and also of tipping the larynx on its axis so that the angle of the cords for high notes is in the right ad-

justment, which is a very different adjustment from that required for the middle or low voices."

A Life Study

"When the attack is good, pitch, breath and vowel arrive simultaneously on one focal point. The attack must be changed for every tone. When this rule is mastered, a vocal scale can be sung with the evenness of a mechanical instrument. In a long ascending scale the lowest note must be attacked in relation to the highest note, while, on the other hand, the same note, if a single exclamatory one, must be attacked with greater resonance, meaning by this a heavier vowel."

"Most of this may sound complicated and likely to disconcert the singer when before an audience. But when once these points are mastered so that they become a component whole, they make singing seem as natural a function as talking, and one forgets all about this or that technical point. The vocal instrument becomes as much under the singer's control as the mechanical instrument is under the control of the instrumentalist."

"But I do not mean by this that the study of vocal technique should ever end. Learning how to control the voice, how to color the tone, and how to use this knowledge in interpretation, is a life study."

M.

Preserve Negro Music and Protect Spirituals, Annual Convention Urges

COLUMBUS, OHIO, August 5.—In a round table conference on Negro music the convention of the National Association of Negro Musicians took a stand in favor of preserving Negro music and protecting it from abuse.

A resolution was passed protesting against the use of Negro spirituals in theaters and their abuse by unscrupulous entertainers. The convention also favored the establishment of a scholarship fund for ambitious Negro students and an annual Negro Music Week and the publication of an official organ for the association.

Delegates from all over the country heard several addresses on musical topics and many musical numbers. Arthur Heacock, of Oberlin Conservatory, spoke on "Methods of Teaching Harmony"; Margaret Jones, of Oberlin Conservatory, on "Modern Tendencies in Public School Music," and T. S. Lowen, of Ohio

State College, on "The Psychology of the Story of Music." In the recitals there were heard Antoinette Garnes, of Chicago, soprano; Cornelia Lampton, of Chicago; Augustus Lawson, of Hartford, Conn., pianist; George Johnson, Mabel Story, of St. Louis; Elizabeth and May Daniels, of Athens, Ohio, and Estelle Ancren Forster and Mrs. Dyke Wood Stuart, of St. Louis.

There were several interesting conferences, one of piano teachers led by Camille Nickerson, one on Negro music led by Carl Diton, one on public school music led by Mildred Jones, one of music teachers in schools and colleges led by Alice Carter Simmons, of Tuskegee, and one of artists led by Florence Cole Talbert, at which such questions as guarantees, promoters, itineraries and the public were discussed.

Nathaniel Dett, Negro composer and director of music at Hampton Institute,

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John McCormack, Happy on Vacation, Sings at His Wedding Anniversary



Stow-on-the-Wold, Gloucestershire, Where John McCormack Is Spending the Summer.
Inset, Mr. McCormack, Photographed Before His Departure for Europe

THAT John McCormack is to-day "looking better than he has for years," and that his voice "is as good as it ever was," despite his grave illness of the spring, is the message received by MUSICAL AMERICA from D. F. McSweeney, associate manager for the artist. Mr. McSweeney, who is enjoying a holiday at Vichy, France, recently passed a week with the tenor at the latter's summer home at Stow-on-the-Wold, Gloucestershire, England, which he has leased for the season from the family of the late Sir John Murray Scott, his intimate friends. In his letter the manager states that Mr. McCormack's friends "may rest assured that his voice is as good as it ever was."

Regarding the artist's plans for the immediate future, Mr. McSweeney states that he will rest for the present on the advice of his physicians, Sir Bruce Bruce-Porter and Sir St. Clair Thomson. In the spring of 1923 he will return to the United States for a brief concert tour. He may give a few operatic performances in Europe in the meantime. He will spend the months of September and October in shooting in the north of Scotland as the guest of General Jack Stewart, and during the following two months will study lieder in London with Sir George Henschel, who will leave his retirement to work with Mr. McCormack. Sir George Henschel is famous as an interpreter of the great masters, and it is interesting to note that though Mr. McCormack occupies so distinguished a position as an artist, he does not disdain to devote himself to further study. About Jan. 1 he will go to the South of France and return to America some time in March.

The tenor has devoted a part of his convalescence to outdoor exercise. "He spends two hours of every day except Sunday, rain or shine, in roaming the countryside," says his manager, "in shooting rabbits, and—when the game-keeper is not looking—an occasional partridge. He is as rabid a tennis fan as ever, and a set or two between showers is an almost daily event."

"When I met him at the Savoy Hotel, the day I arrived from America, I was agreeably surprised to see how well he looked. Calling my attention to the shrinkage of the waistline with evident pride, he inquired: 'Do you suppose they

will give me a job in the movies when I get back?'

Sings at Double Anniversary

As the counsels of the artist's physicians have not included absolute prohibition from singing, but forbid only the strain of continuous or prolonged work for some months, the tenor has recently been heard at several interesting private gatherings in Britain. These have included functions given by Herbert Hughes, Irish composer, and Mary Anderson de Navarro, long a stage favorite in America. Mr. McSweeney writes:

"Two days after my arrival in London I heard Mr. McCormack sing for the first time since he sang in Chicago on April 2. He gave four numbers, and it certainly was good to hear his voice again. It was at a reception given in his honor by Herbert Hughes at the latter's home in Chelsea. Mr. Hughes had invited a number of persons prominent in London musical circles, including Ernest Newman, Robin Legge and Frank Trevor, critics, and Frank Bridge, Arnold Bax and John Ireland, composers.

"The next time I heard Mr. McCormack sing was at one of the most interesting and enjoyable functions I have ever had the privilege of attending. It was at the home of Antonio de Navarro, at Broadway, Worcestershire. Mme. de Navarro, as you know, was the incomparable Mary Anderson. The Navarros were celebrating the thirty-second anniversary of their wedding and the McCormacks the sixteenth. It was a happy gathering, and I do not believe a more happily married quartet ever celebrated an anniversary. Mme. de Navarro is one of the most charming and interesting women I have ever had the honor to meet."

Sir Bruce Bruce-Porter, in a letter to Mrs. McCormack, states that the tenor may take on from time to time concerts which do not throw a great strain on him, but that on no account is he to do any work which will involve great and prolonged strain for several months to come. Sir St. Clair Thomson, in a note supporting this opinion, states that moderate use of the voice will be good, but not continuous work at present. "It requires time," he adds, "to get back to perfect fitness."

N. Y. STUDENTS' LEAGUE PLANS CONCERT SERIES

**Marion Bauer, in Address, Describes
Artists' Goal—Pearl Rich and
Charles Chester Heard**

The New York Music Students' League, at a meeting on Aug. 1, considered plans for a series of four concerts during the coming season. An interesting musical program was given by members of the League.

A feature of the program was an address on "The Importance of Being Earnest in Music," delivered by Marion Bauer. Miss Bauer described the goal of the artist as that of assigning music its proper relation to the various phases of life and of transcending technique. Students should, she said, think seri-

ously of the importance of their work and should have some interests in addition to those of music. "One should never forget," she reminded her audience, "that so much lies in being truthful with one's self."

Pearl Rich, pianist, and Charles Chester, violinist, both showed excellent musicianship in numbers which they performed on this occasion.

Marine Band Leader Recovering from Illness

WASHINGTON, Aug. 9.—Lieut. William H. Santelmann, leader of the U. S. Marine Band, who has been seriously ill from nervous breakdown in the U. S. Naval Hospital here, is now slowly recovering.

ALFRED T. MARKS.

CINCINNATI HAILS SEASON OF OPERA

Lyford Forces Attract Large Audiences in Summer Performances

CINCINNATI, Aug. 5.—"Samson and Delilah" is a powerful attraction in the repertoire of Ralph Lyford's company in its series of Zoo performances. The opera has drawn great audiences this season. Charles Milhaud and Henrietta Wakefield have gained vigorous applause in the leading roles, and the other principal parts have been well sung by Greek Evans, Natale Cervi, and Italo Picchi.

"Rigoletto" was staged on July 31, Mario Valle appearing in the title-role, and singing "Cortigiani, vil razza dannata" with telling effect. Ruth Miller, who was of attractive presence as *Gilda*, impressed the audience by her interpretation of "Caro Nome," sung flexibly and in voice of sweet quality. Giuseppe Agostini was effective in the role of *Mephisto*.

Friday night's audience for "Rigoletto" is stated to have been the largest of the season.

Mr. Lyford, as conductor, has controlled his forces excellently, and the operas have been mounted with great care under the stage direction of Alexander Puglia.

Fostering the Growth of Music in the Rushville, Ind., Public Schools



RUSHVILLE, IND., Aug. 5.—One of the recent services to this city on the part of Sarah I. McConnell, supervisor of music in the schools, was the organization of a community orchestra of thirty-five members. It has already given three successful concerts, at which Princess Watahwaso, mezzo-soprano, and Martha Winkenhofer, violinist, have appeared as soloists.

Miss McConnell has had a very successful year in the schools to her credit. Violin instruction was offered for the first time under Martha Winkenhofer. Music in the grades included sight reading, songs and music appreciation, while in the High School it consisted of choral work, glee clubs, music appreciation, history of music and current events, for which MUSICAL AMERICA was used. The two school concerts of Dec. 17 and May 20 offered choral works by the different grades, selections by the senior and junior orchestras, the latter newly organized, and two cantatas sung by the High School Glee Clubs.

In the coming year credits will be given for outside music study, and school music will include classes in cornet, clarinet and 'cello. Junior and Music Study Clubs will also be organized.

A Rushville candidate, Judith Manzy, aged eleven, won first prize in the State Music Memory Contest, held at Greenwood as part of the program of the convention of the Indiana State Association of Musicians. The award, fifteen

dollars, was given by the Indiana Federation of Music Clubs, and the winner memorized twenty-nine of the list of fifty compositions suggested by the State Board of Education.

MEMBERS OF PETERBORO COLONY HEARD IN CONCERT

Music, Poetry and Comedy Make Up Pleasant Evening's Program in Town House

PETERBORO, N. H., Aug. 5.—Members of the MacDowell Colony entertained their friends with an evening of music, poetry and comedy at the Town House on July 28. The program opened with two MacDowell piano numbers, *Præludium* and "Midsummer," played by Mrs. H. H. A. Beach, who was also heard in a group of her own compositions. Mrs. Beach was vigorously applauded for her fine work.

Goldina de Wolfe Lewis, soprano, contributed a group of five songs, with Ethel Glenn Hier at the piano. The group included the aria "Ritorna Vincitor," from "Aïda," and four songs by Miss Hier, "May Song," "If You Must Go, Go Quickly"; "The Hour" and "An Offering." The beautiful quality of Miss Lewis' voice and the artistry with which she used it won her much favor. "If You Must Go, Go Quickly" was especially pleasing.

Louis Gruenberg, pianist, gave a group of two Chopin numbers, "Impromptu" in F Sharp and Ballade in G Minor, and Mme. de Iarecka sang a group of songs by Paderewski, Chopin and Smetana. Short readings of their own works were given by Du Bose Heyward, Eunice Tietjens, Padraig Colum, Herbert S. Gor-

man, Mary Aldis, Hervey Allen and Eleanor Wylie.

The evening closed with a one-act comedy, "His Blue Serge Suit," by Belle McDermid Ritchey. This was presented by Olive Mortimer Remington. Mary Aldis was in charge of the stage setting and the following were in the cast: Dorothy H. Kuhns, Douglas S. Moore, Padraig Colum, Giovanni Tonieri, Arthur Nevin and Du Bose Heyward.

Plead for Negro Songs

(Continued from page 3)

read a paper entitled "The Emaciation of Negro Music," which provoked a lively discussion.

The convention closed with a concert of Negro compositions played by Negro artists well known throughout America. Those who participated were Raymond Augustus Lawson, pianist; Marion Anderson, of Philadelphia, contralto; the Columbus Choral Society, Carl Diton of Philadelphia, organist, and Clarence Cameron White, of Boston, violinist.

The National Scholarship was presented to Miss Anderson.

The following officers were elected: Clarence Cameron White, president; Alice Carter Simmons, secretary-treasurer; John Wesley Jones, of Chicago, vice-president, and Henry Grant, of Washington, executive secretary.

CLEVELAND G. ALLEN.

RONALD: ARISTOCRAT OF THE BATON

Lucid, Sane and Meticulous Is the Art of This Distinguished English Conductor—Form and Fitness His Paramount Considerations—Mannerisms as a Factor of Style—Sense of Tempo and Rhythm a Hall-Mark—An Exponent Par Excellence of Elgar's Scores.

By D. C. Parker



LONDON, July 10, 1922.
HE first conductors who had a wide, steady and beneficial influence on the musical life of England were Sir Charles Hallé and Sir August Manns. The main scene of Hallé's efforts was, of course, Manchester; that of Manns, the Crystal Palace, London. I cannot speak of Hallé, but I have boyish memories of the white-haired Manns, and these lead me to think that the value of his activities lay in his pioneer work rather than in a mastery of the baton. Both men, however, did notable service in fostering a love of high-class orchestral music. Their accomplishment should not be forgotten.

Since the days of Hallé and Manns, the conductor has assumed an increased importance, and is now a strong link between the composer and the public. Massenet once observed, I believe, that no opera was better than its interpreters. The remark is quite true in the sense in which it was obviously meant. Similarly, no orchestra is better than the man who directs it. This is simply a way of saying that the conductor counts. And the conductor *does* count, despite the cynics who assert that he is a composer who has failed.

To-day England is not lacking in good conductors, as any frequenter of the chief orchestral concerts is able to testify. One of the most conspicuous of them is Sir Landon Ronald. Those who have attended the Sunday Orchestral Concerts at the Albert Hall, London, must be familiar with his methods. There are some men who risk their all in sensational readings, and sensational ways. They are out to capture the attention of the audience, to give it new thrills, to communicate a shiver down the spine. The end justifies the means. They will make a Roman holiday of a composer's work, if only the conductor gains glory. As for style, that is a thing on which the right-minded conductor properly lays great stress. The man who gets good results places himself at a disadvantage if his physical style be irritating to the onlooker. This is a subtle, almost an ethical, point. Perhaps we should never see the conductor. As it is in this bold, bad, hero-worshipping, loving-to-be-hero world, he is set upon a pedestal, and only the restrictions imposed by civilization prevent our pelting him with rotten eggs, or covering him with roses.

A "Stylist of the Baton"

Sir Landon Ronald is a stylist of the baton. He is not prolific of gesticulation; he does not belong to the semaphore school. His beat is clean, nervous, and eloquent. One would almost imagine that the clarity of it, like the fitness of his actions, had been arrived at by some process of elimination. The left hand, an almost infallible touchstone, is, as a rule, sparingly employed. When it is, some point has to be made, some part to be brought out, and Sir Landon, who has his mannerisms, like every other conductor, then indulges in one of them. It takes the form of a curious little flickering action, as though he were endeavoring to catch flitting butterflies in a summer breeze. Another characteristic, which I have remarked, appears when Sir Landon is in particularly good form. This I can describe only as a stabbing movement. When I see him thrusting his wand towards the 'cellos, I know he is enjoying himself hugely. Style counts for much. A pretty wide experience of Sir Landon Ronald's gives one a feeling of security. You are confident he has the orchestra in a firm grip. What he wants is made as plain as though he defined it in the most exact terms. Fussiness is, apparently, unknown to him.

So much for the external aspect. As an interpreter, the subject of these lines takes a high place. He despairs the too exuberant methods, which remind one of health exercises; he despairs the topsy-turvy kind of reading. With him a sense of form, of proportion, and fitness remains paramount. He sees the

end from the beginning, and realises that all effect is a matter of relativity. This is true of any first class orchestral director. But as all orchestral directors are not of this class, the presence of a capacity thus to visualize a score, and keep things in their places must be remarked. His feeling for the right tempo is almost unerring. Starting confidently, he carries you along with him, and you often make a mental note of the fact that the tempo is exactly what you would have it to be. Of the later adjustment, a tacit confession of failure to sense the right speed at the outset, I can recall no distressing instance. He has, in addition, a fine sense of rhythm. When a swinging melody makes its appearance, he lets himself go in an unusual, gentle, rocking motion from side to side, which tells the concert-goer how thoroughly Sir Landon appreciates the lilt and flow of the music. Among the things he does

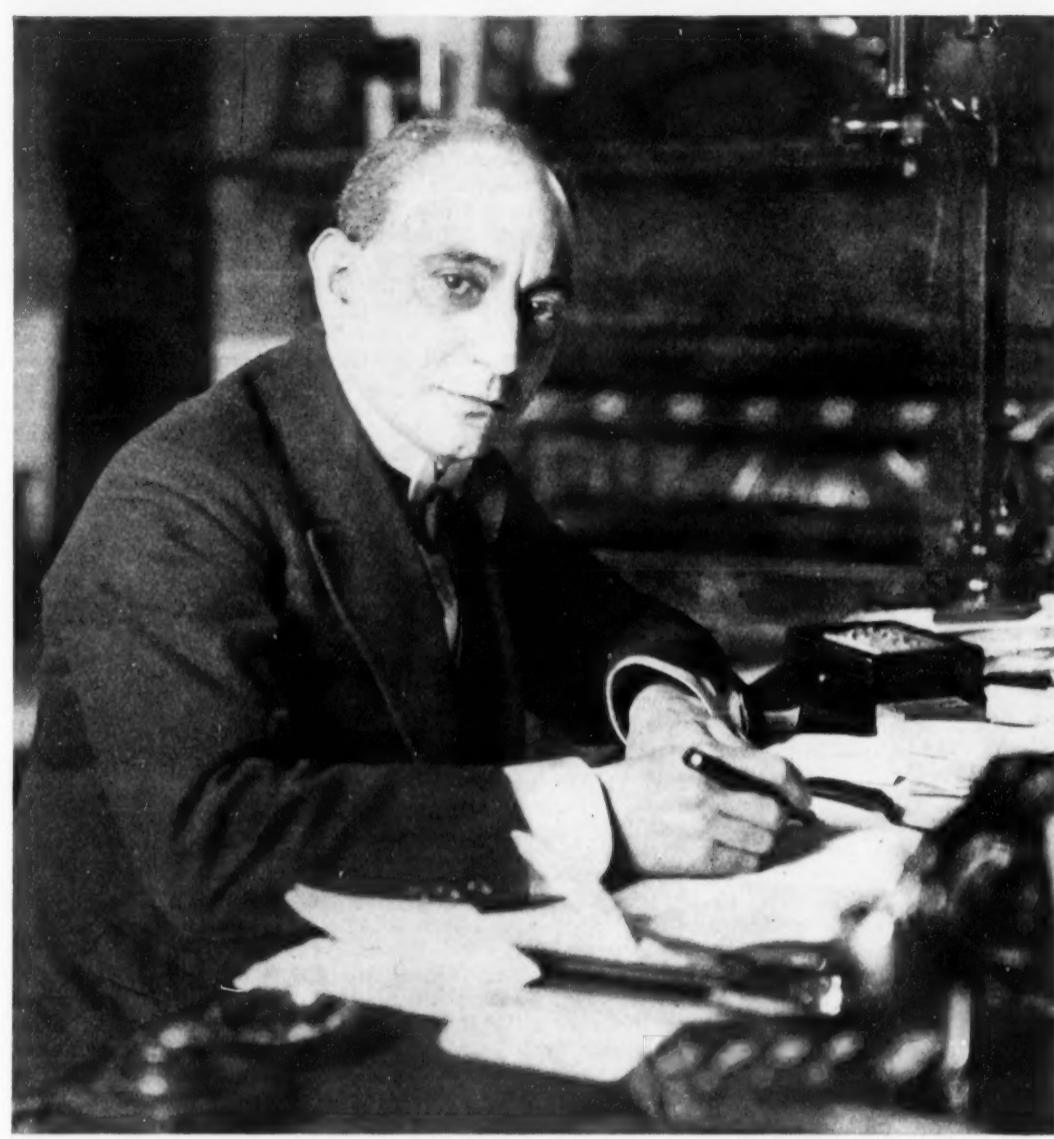


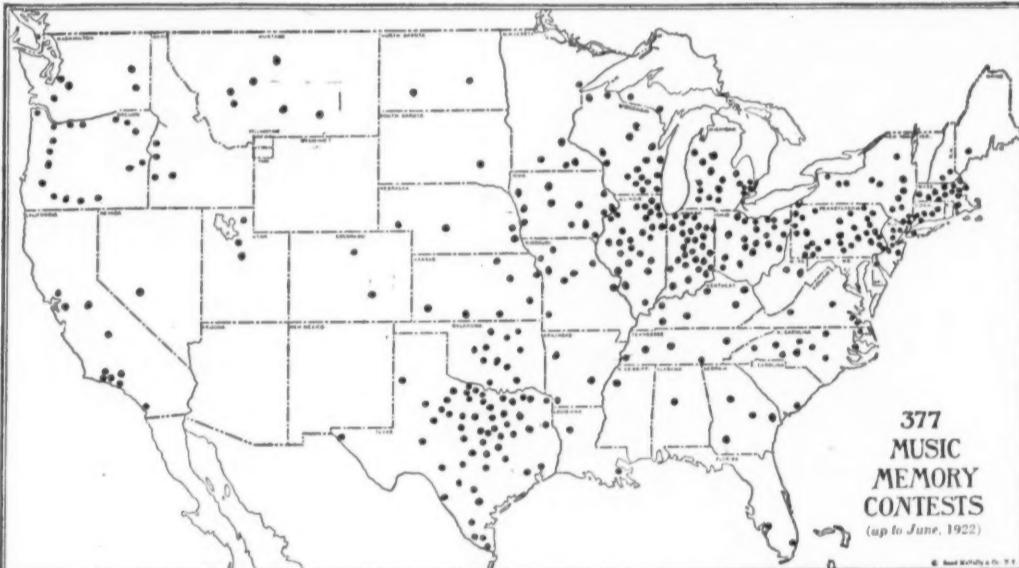
Photo © Keystone View Co.
Sir Landon Ronald, English Conductor Whose Interpretations Stand Out by Their Clarity and Eloquence

best may be mentioned the dramatic pause, its preparation and length; and the stringendo, and allargando, when his sense of relative values proclaims itself. Always he gives you the impression that

[Continued on page 6]

New Movements Spread Music Appreciation

Memory Contests Grow in Favor, Says Report of National Bureau for the Advancement of Music—Extension of Festival Week Plan Also Indicated by Statistics—National Observatory May Be Held Within Next Few Years



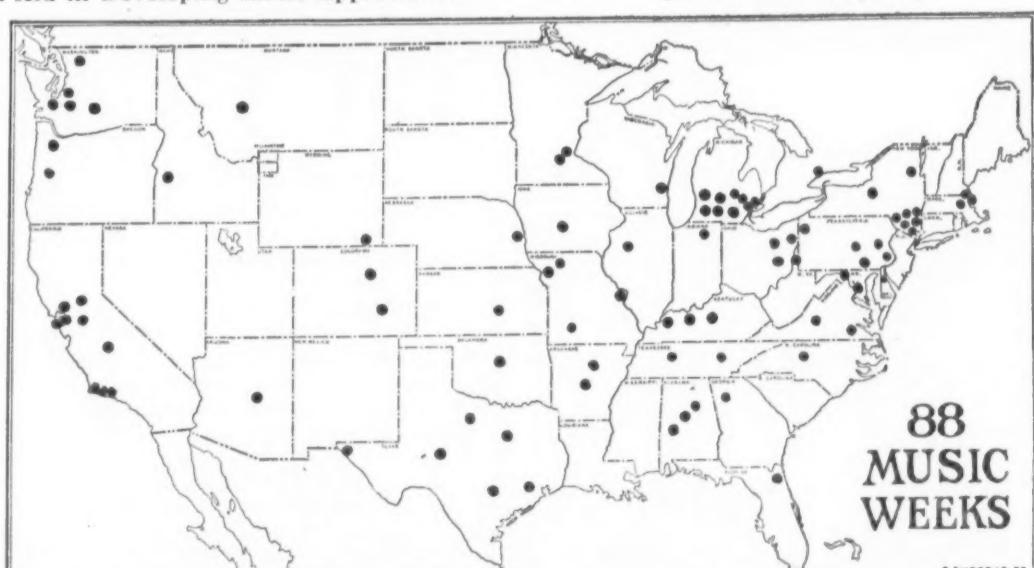
Map Prepared by the National Bureau for the Advancement of Music to Illustrate Acceptance of the Memory Contest Plan as an Aid in Developing Music Appreciation

TWO factors in the development of musical culture in the United States have brought about remarkable results during the past twelve months—namely, the music memory contest and the music week movements. The progress of these movements is made manifest by the report of the National Bureau for the Advancement of Music, made at the annual convention of the Music Industries Chamber of Commerce, held in New York last month, and which has just been made available in pamphlet form.

A glance at the accompanying maps will show at once the widespread interest in both the memory contest and the music week. But, as the report indicates, it is necessary, in appraising the real force exerted by the Bureau, to take full cognizance of its influence as well as of the more direct results produced. The director, C. M. Tremaine, provides some statistics that speak with loud voice.

There was great activity in the music memory contest throughout the entire year, says Mr. Tremaine. "Except in July and August, when the schools are closed, an average of nearly 100 cities per month corresponded with the Bureau regarding current or prospective contests, usually requesting our assistance with literature, information and advice on specific questions, prizes, press publicity and other matters relating to the organization of the contest and the spreading of its influence through the community. No less than 208 new cities are known to have inaugurated contests during the year. (There were many others of which indefinite reports reached us, but which we are not including because we were unable to investigate their extent and conditions.) The majority of those which had introduced the plan earlier held second or third annual contests. The number of cities introducing the contest in the season

[Continued on page 19]



Territory Covered by the Music Week Movement Seen at a Glance. Considerable Progress Was Made in the Last Twelve Months

What the Words Mean Never Troubles Native Singers of Eskimo Dance Lilt

THE Eskimos have folk songs that are handed down, century to century, with very little change, but their dance songs are for the most part very transient, rarely surviving more than a few years. The words, whenever they are more than meaningless syllables, seem to reflect, in a rather incoherent manner, the thoughts and actions of their composers under some special combination of circumstances; consequently, without the direct explanations of their composers, they are often hardly intelligible even when they first appear, and within a very short space of time they become meaningless, owing to the corruptions and modifications they undergo as they pass from place to place. These and other interesting observations regarding "Eskimo music in Northern Alaska" are made by D. Jenness in the *July Musical Quarterly*.

The Eskimo singer, Mr. Jenness points out, is no more interested in the meaning of what he sings than the man in the street with words of an Italian opera. Syllables like *ai ya yanga* occur frequently in Eskimo dance-songs, and any word is liable to terminate in at least the first two of these, which may then be sustained on the same note over several successive beats. Any vowel sound may be treated in the same way, and there are besides a number of meaningless syllables, as *alala* and *illili*, which are at the disposal of the composer or the singer whenever his imagination or his memory suffers a temporary lapse. Instead of a succeeding verse the song is repeated, either the whole of it or the first half. The close of the song and of its repetition as a refrain are both marked by a number of these song syllables all on one note, ending up with a staccato *ya* on the same note or a tone lower.

The tunes to these songs, on the other hand, seem to be much more permanent than the words. Apparently there are a number of airs that are known, with slight variations, to all the Eskimos of this region, and the composer of a new song merely sets his words to one of

these airs. It may be, however, that certain portions of the music are his original composition, for the number of "topical" songs, as they may be called, that came under my notice was so limited that any generalization is far from certain. These topical songs are not confined to the dance-house. Like our own dance-music, they are more frequently heard in the home, sung not in chorus, but by the individual Eskimo. For the native, when he has nothing to do, lies on his back among the skins that form the bedding, and, beating time with his hand, shouts or murmurs a song in utter disregard of the other inmates, whether they are asleep or not. Thus a Colville River native would often wake up in the middle of the night and murmur this song, although the only words in it were the meaningless syllables *ai ya yanga*.

Lecturers Prepare Audiences for Asheville Festival

ASHEVILLE, N. C., Aug. 5.—Lectures in preparation for the annual festival have been given weekly at the High School Auditorium. Mr. and Mrs. Crosby Adams lectured on choral music. Grace Potter Carroll spoke on "Symphonies," and illustrated the subject in a four-handed form, with Susannah Wetmore. Elena de Sayn, violinist, and director of the Sayn Conservatory, lectured on Slavic music and analyzed and illustrated the Tchaikovsky Violin Concerto. Mrs. O. C. Hamilton, president of the Saturday Music Club, devoted her part of the program to the songs to be heard at the Festival.

Simmons Sings for Rotarians

William Simmons, baritone, was soloist at the memorial luncheon given by the New York Rotary Club at the Hotel McAlpin on July 27, and received many compliments on his singing from Rotarians. He was accompanied by Ernest Ball, the composer.

Giuseppe De Luca, baritone of the Metropolitan Opera, will sail for America on the S. S. Paris on Oct. 21, according to a cable received this week by his manager, R. E. Johnston. The baritone will leave on a tour of the South immediately upon his arrival.

PROVIDENCE, R. I.—Fairman's Band was heard in a municipal concert at Roger Williams Park.

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A "Stylist of the Baton"

[Continued from page 5]

he has plenty of strength and resource in reserve.

Predilections and a Personality

Like other conductors, he has, no doubt, his predilections. If he had not he would be a cypher. To confess to predilections is to confess to personality. All men may be brothers; all composers are not. Some of Sir Landon's earliest successes were gained with Tchaikovsky. He is still a good exponent of the Russian. But Tchaikovsky in his hands is not an epileptic. The dramatic side is admitted, the conflict of the soul is not hushed in cotton wool. But the course taken is that of moderation, which is not the same as that of Laodiceanism. At every point the music is unfolded with lucidity.

A great deal has been said recently of Sir Landon's work as an unfolder of Elgar's music, and for the soundest of reasons. Criticism worthy of the name is bound to acknowledge the fact that there exists a great difference between the good performance, with which no one can really quarrel, and the superlatively fine one that inspires something akin to a sense of personal indebtedness.

Without doubt, Sir Landon's renderings of Elgar belong to this latter order. I have heard him do the two symphonies, the "Falstaff" symphonic study (which, by the way, is dedicated to him), the "Enigma" variations, and other examples. As a result of these experiences, I should have no hesitation in saying to anyone disposed to doubt Elgar's mastery that he ought to hear the works expounded by Sir Landon. For if what he hears does not dissipate his doubt, nothing on earth will. Elgar is not a conductor's composer, as Tchaikovsky emphatically is. Of surface appeal we find nothing. But when Sir Landon addresses himself to the Second Symphony, for example, you know instinctively that he is heart and soul in the whole wonderful web of sound, that to lead his forces through this rich score is to taste the sum of musical delight. Sir Landon must have opened the eyes of many to the power and beauty of Elgar's art. It is extremely fortunate that the greatest of English composers should so strongly appeal to one of the foremost English conductors. But the advantage is mutual. Elgar owes something to Sir Landon, and the latter has found in Elgar's music that which draws out all that is best in him, and kindles his inspiration.

Sir Landon is, of course, principal of the Guildhall School of Music, London, and has composed many songs of a popular type, of which "O, Lovely Night," and "Down in the Forest" are universally known.

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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Whenever Henry Theophilus Finck, veteran critic, writes an article in the Saturday edition of the New York *Evening Post*, it is sure to be informing and interesting. To me, however, it has an added appeal because it is also suggestive.

In a recent issue, Henry Theophilus started out with a story of the schoolgirl who said to an eminent naturalist: "Professor, you surely don't mean to say that I am descended from a monkey?" to which the professor promptly replied: "It must have been a charming monkey." Then Henry went into a very clever analysis of the several reasons why Fritz Kreisler is so popular. What this has to do with the story with which he started I leave to your imagination.

Before I proceed, let me say that a great deal of misapprehension as to the theory of evolution would be removed if instead of leaving the public mind, especially of uneducated people, under the impression that we have descended from monkeys, we were to tell them that man has ascended from primary forms of life, among which, far along the road and way back in historic times was an ancestor who produced the chimpanzee, the orang-outang, the gorilla and finally in an ascending scale, the earlier types of man as we know them from records they have left, and which show that for ages man was not much above the monkey, his cousin, but not his progenitor. So there you are.

To return to Kreisler. Henry Theophilus says that there are several reasons why Fritz is so popular, but he is only concerned with one of them, namely, that his playing is generally confined to short pieces, most of them of an emotional nature. He also says with truth that Kreisler is not only the greatest of living musicians now before the public but is also a scholar, who has made a thorough study of the music literature of the past and like the gold and diamond hunters in Alaska and South Africa, wherever he has found a gem, he has picked it out from the rubbish and proudly exhibited it to his delighted audiences.

As I told you Henry's articles always suggest something to me besides the information they contain, and in this case, he suggests an aspect of Kreisler which may be of interest. To me, one of the principal reasons why Kreisler has so profound an appeal to a mixed audience lies not alone in the fact that he has a strongly emotional and artistic nature, but that his attitude to life is broad, generous, appreciative and above all sympathetic. This he showed conspicuously when he was placed in a most difficult position in this country during the war period.

Now it has been a cardinal principle with me for years that with singers and also with those who use the stringed instruments, and I will include the piano, their nature gets into the quality of the tone that they produce. This has been proven to my own satisfaction, anyhow, by a number of instances of singers and particularly of violinists who apparently had every possible equipment, and yet could not put over their message as others had done whose equipment was not as great as their own.

There is in my mind a violinist of exceptional musical ability. His technique is fine. He is a musician of unquestioned knowledge and experience, but

somewhat or other he has not been able to please his audiences sufficiently to have a career worthy of his merits, so he has come to be, as many of them are—a teacher.

Quick-tempered, over-sensitive, finding often cause for dissatisfaction with everything and everybody around him, he has become a misanthrope. He shows it in his face and in his manner. It is my contention that this unfortunate attitude gets into his tone as it sometimes does into the programs he selects.

I could mention some singers who are credited with having good voices, with being fairly good musicians, with having a large and varied répertoire, and yet somehow or other they are not successful. Here again I think their bad temper, their unfortunate attitude to life and things in general gets into the tone quality of their singing.

As I write this, I vision a young woman who has a fine form, a beautiful and expressive face. She has a good voice, has been well taught, has had considerable experience, and yet her success has been only moderate.

What is the trouble?

She has what is commonly called a dirty temper, which she vents upon everybody with whom she is in contact, from her manager down to the poor individual who has the honor to be her reputed husband. It always seemed to me that with all her smiling face and her acknowledgment of such applause as she got, internally she was saying to her audiences: "You can all go to the devil!"

Some scientists might tell you that my theory is all wrong, and that those musicians and singers who take this unfortunate attitude, by some subtle power communicate the attitude to the audience in spite of their playing or their singing and that is why they fail to succeed as they might.

Mebbe!

* * *

Poor Percy Grainger!

Of course, you all know Percy, the composer and pianist, a most lovable and likable man, and also a man characterized by wonderful modesty particularly considering his extraordinary gifts.

I say poor Percy, for the reason that he is almost in despair owing to a ridiculous paragraph that went through the press some time ago to the effect that his mother, when she died, left him a million dollar estate. Owing to Percy's prominence, that was reported in the press all over the world. As a matter of fact, the dear lady, to whom he was greatly attached, only left about three thousand dollars in cash and a residence in White Plains, N. Y. But ever since the story was published, Percy has been persecuted with requests for donations, pleas for help from all kinds of schemers. Every unfortunate musician, pianist and composer out of a job or lacking a dollar has cried to Percy for just a few dollars out of that million.

You will say why didn't Grainger appeal to the press to correct the story? My reply is that he belongs to that super-sensitive type which recoils from any reference to his personal affairs, especially where his dead mother is concerned, a mother whose death was tragic. So he is in the position of appearing as a stony-hearted millionaire who is taking the bread out of worthy musicians' mouths. Some pianists have even gone so far as to say that whenever he takes an engagement, he is also taking their bread.

When the will is probated, probably next year, the truth will become known, but before that, it is well for me to exploit the situation as it really is.

* * *

The music critics on the leading London daily papers seem to have fallen in love with Frieda Hempel, who has been over there and was welcomed back with enthusiasm, when she sang at a number of concerts in Albert Hall and elsewhere. They think that she is now singing better than she did when she visited the English metropolis before. The sweet little lady is now in Switzerland for a brief holiday before she returns to us.

Frieda Hempel is an instance of the operatic artist who quits opera in the height of her powers and takes to the concert stage with astonishing success. Too many singers of the first rank have unfortunately only gone into concert work after they were pretty well played out in opera, with the result that they disappointed their audiences who especially in this country are becoming more exacting as they are becoming more educated, musically, all the time.

* * *

Henri Scott, the well known operatic bass, got a wonderful reception the other

night at the concert given by the Fairmount Park Symphony Orchestra at Lemon Hill, Philadelphia. These concerts, which are given free to the people, have been attracting audiences so large that after every seat in the stadium was occupied, hundreds of persons were standing around all its sides and seated upon the surrounding lawns.

All over the country, the movement for good music free to the people is growing apace. Municipalities are beginning to find out that it is "good business" to bring a little of happiness into the lives of the masses. By broadening the appeal of music, an educational work is being done fully as valuable as that which is being attempted in the schools. It is coming to be recognized that with the increasing hum drum of the average person's life, intelligent recreation, in which music must ever have a leading role, is as imperative as food and drink, the clothes we wear, the bed we sleep on. The great social unrests, particularly the so-called unrest of labor, are very largely due to the monotony of the average person's existence.

* * *

Apropos of these concerts, an editorial in that excellent paper, the *Philadelphia Public Ledger*, says that one musician, asked to outline his opinion of a popular program for the City Orchestra, replied that he would like to have a little of Wagner, "Les Préludes" of Liszt, a dash of Victor Herbert, a song of Schumann's and a thundering wallop or two of raw jazz. "I've always ached," said he, "to hear a really great orchestra, with its instrumental resourcefulness, its power and its precision, go at one of the few good American jazz compositions. That might not be art as we are trained to understand it, but I'll bet it would make your hair stand and knock you out of your chair."

Suppose, however, you did not want to be "knocked out of your chair" but preferred to sit comfortably and quietly listening to really good music. In that case, you would accept the rest of the program, but would pray for the elimination of the jazz.

* * *

They have recently been exhibiting at our Public Library a collection of the old-time dime novels, which used to rejoice the young boys and young men, and even some of the old ones, who were anxious to precipitate themselves against Indians, bears and all such exciting opportunities for the exploitation of their romanticism. With that exhibition there was included one of the dime song books.

"This," says a clever writer in the *New York Evening Sun*, "gives us some idea of the music that our forefathers in the good old days that were wet were accustomed to sing when gathered around the parlor organ."

Here are some of the titles: "When Brown Comes Rolling Home," "Champagne Charlie," "Old Whiskey Jug," "Charge the Can Cheerly," "Bright, Bright Wine" and "See That My Nose Is Kept Red." Other ditties included "Pull Down the Blind," "She Was a Clerk in a Candy Store," "Go It While You're Young" and "Captain Jinks of the Horse Marines."

And then they talk of "the good old times." Come to think of it, we are all to-day much more respectable than our fathers and mothers, grandmothers and grandfathers, that is, if our respectability is to be gauged by the music we now hear and the highly moral lives we lead or are supposed to lead.

* * *

A Negro tenor by the name of Roland W. Hayes of Boston, who won some success when he appeared in recital in this country, has become a fashionable fad in Paris, where he went a couple of years ago. He says he is going to Africa to study Negro folk music at its source.

Hayes doesn't merely sing Negro folk songs but music by the leading French, German, Italian and English composers. He has had the honor of appearing before the King and Queen at Buckingham Palace. Not that that means so much nowadays when Kings and Queens are to be had at bargain rates.

Anyone who has ever heard the Fisk Jubilee singers or who has heard a number of little Negro children singing in a school must realize that the colored people have exceptionally fine voices and a certain innate musical feeling and yet there are many who associate the Negro only with that horror of horrors, the jazz band.

* * *

When the question is asked: Why do we always have to go to Europe for a conductor of a symphony orchestra or opera?

you get the reply, "Well, who is there here outside perhaps Hadley and a few others who is capable of tackling the job?"

Among the many that I could suggest is that excellent musician, Victor Harris. You know Harris was at one time assistant conductor to the great Anton Seidl. During that period he came in close touch with the de Reszkes, Melba, Eames, Calvé, Nordica, Plançon, Lasalle, Lehmann, Tamagno and others, for it was part of his duties to drill them in their rôles.

It is only some of us old timers who remember Seidl and his incomparable work at the Metropolitan; what a fine musician, good conductor and genial gentleman he was, so gracious, so appreciative and above all, so anxious to give a young American a chance, as he did Harris. When Seidl passed out we lost more than a good musician and a great conductor. We lost a man who did much to help us appreciate the best in music and also to appreciate the best we had ourselves in the way of young undeveloped talent.

* * *

Did you know that Margaret Matzenauer, queen of song, is living quietly near Long Branch, N. J., preparing for next season, with study, a regular course of exercise and sea baths, so that she may be fit as a fiddle when she comes before the public again?

Margaret is very sensible. One of the troubles with our operatic artists, to which the critics have referred, Henderson among others, is that they are not at their best during their first performances when the season opens, due largely to the fact that they go out on extended concert tours before their season opens and so come to their operatic work tired and travel worn. The Matzenauer is wise in her generation. She is now in the prime of life and those who have heard her recently say that she never sang better. This will be good news to her hosts of friends all over the country.

* * *

Fortune Gallo, the enterprising director of the San Carlo Opera Company, who has been abroad, has just returned to this country with his wife. He says that he has re-engaged Marie Rappold, Anna Fitziu, Miura Tamaki, the little Japanese prima donna, who used to be with the Chicago Company, Bianca Saroya, Esther Ferrabini and Anita Linova.

His wife, whose stage name is Sophia Charlebois, comes of a very distinguished California family. She has a good voice, is a very pretty woman and has made an exceptional success in the rôles which she has been permitted to sing. She has one trouble, and that is that the manager of the company is her husband, which she says prevents her from having all the appearances that she desires, the moral of which is, don't marry a manager even though when you make your annual débüt, the stage becomes a flower garden.

* * *

Leopold Stokowski, the conductor of the Philadelphia Orchestra, has started a reform for which he cannot be given sufficient credit. This reform consists in remodelling the stage of the Academy of Music in Philadelphia, so that all the echoes and muffled tones will be killed. Stokowski, you know, has held for a long time that the present stage setting in which the orchestra plays, while productive of acoustical effects far above the average, is yet lacking in certain properties essential to the best performances. The subtler tonal shadings, the nicely balanced orchestral combinations, are muffled, he says, by the asbestos curtain, the wings and the seating plan, so that much of the hard-won delicacy of playing never reaches the public ear.

So he has evolved a plan which is to be put into execution before the beginning of the fall concerts. Then, too, he is going to change the seating arrangements for the musicians. In place of the six tiers or banks, which now surround the conductor's stand like half a hexagon, there will be eight tiers, sweeping around in a semi-circle from one side of the stage to the other.

The primary object of this is to enable more of the musicians to face toward the audience, thus projecting the sound waves directly outward from the stage instead of leaving them to reflect from one side of the proscenium to the other before finding their way out.

If you have for years been seated in certain seats either in Carnegie Hall or in the Metropolitan, you would have

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

found out that the people who hear the music best are those up in the gallery. If you happen to be on the right side facing the stage in the Metropolitan, you will get more of the brass than you should; in fact, sometimes you get so much of it that you don't hear the violins at all which are grouped on the other side. You may not be able always to hear the singers.

Some years ago I suggested to Polacco when he was at the Met. to re-seat the orchestra so that the brass would be more distributed. He had the idea in mind for a time but I presume that the powers that be put a veto on any change.

It is well known that there are two places in the parquet of Carnegie Hall, one on the right side and one on the other, down near the front of the stage, where you do not hear much of anything. They are dead places.

However, so far as the Metropolitan is concerned, while, if you are in the parquet you may hear too much of the violins on one side or too much of the brass on the other, you are better off than the people who are in the swell boxes either on the right or left near the stage, for they only see a thin cheese slice of the stage. In fact, they don't know what is going on except the artists happen to come almost down to the footlights, but then, you know, they don't come to see. They come to be seen and to have their costumes and jewelry duly reported in the daily papers next morning as having been present, though the society reporters often get things mixed up as they insist upon the presence of certain social notables, taking the names from the printed lists in the programs, when these persons may be many miles away and the boxes be filled either by their friends or certain enterprising new rich from Chicago or Cleveland, who have paid the price to sit in stately glory and be mistaken for somebody else.

* * *

According to that fine publication the *Christian Science Monitor*, the Lin Yick Company of singers and actors has been giving a series of Chinese operatic performances in Toronto. As the writer naively suggests, the knowledge most of us possess of the Chinese drama is extremely vague, but the exotic character of the music which is a radical part of it, the truly marvelous beauty of the costuming, and the pantomimic ability of some of the actors in this company have fascinated the attention of those who see through the glass darkly in connection with this ancient and traditional art form.

Years ago I remember attending a Chinese performance in San Francisco in the course of which there was music. I believe that our party arrived something like three months after the first act had commenced. The story was still in progress. As for the music, I came away with the impression that I had heard it before when in a little hotel where I was marooned in a far Western city and had been awakened from my slumbers by the cater-wauling of a number of felines who were rendering night hideous with their love-making on the back fence.

* * *

Writing about Chinese music, reminds me that I recently read a story from Washington that General Wu Pei-fu, to infuse a fighting spirit into his men had gotten the troops to sing as they marched the ancient battle songs of China. The report also says that this chant ranges from the historical allusion to great Chinamen long dead and gone, to international relations and the war cries of savagery.

A pretty fine mixture.

* * *

No doubt you have read in the papers, from time to time, of the extraordinary power music has not only to soothe the savage breast but to enable a man to go through fifteen minutes of exercise every morning without knowing he has done it. But it has been reserved for music over the radio, plus, it is true, spinal anaesthesia, to enable a girl at the Samaritan Hospital in Philadelphia to undergo two dangerous operations and remain smiling throughout.

It seems the spinal anaesthesia numbed the girl's body from her shoulders downward. The radiophone transmitted to her the art of McCormack, Paderewski and other great musicians. The experiment was conducted by Dr.

John Howard Frick in an effort to alleviate the mental torture which his patient, a naturally nervous person, would have had to endure under the knife.

During the first operation, which was for appendicitis, the girl remained oblivious of the surgeons. The radio receiver was strapped over her ears and her only comment was that she could hear perfectly the strains of music coming through space.

The second operation was for the removal of gall stones. Throughout it the patient entertained the nurses with laughing comments on the good execution of the musician who was transmitting Chopin for her. She even offered occasional criticism.

Well, it isn't so very long ago when you read in the papers that a worthy gentleman about to be electrocuted in

Ossining prison was entertained by some music on the victrola, probably to alleviate any mental torture he might be suffering owing to his imminent taking off.

* * *

So impressed with the power of music is dear Dr. Royal S. Copeland, New York's Health Commissioner, that he recommends that there should be at least one musical instrument in every home in the land.

This has prompted an editorial writer in the *New York American* to wish that for one week the family next door to Copeland had a bass drum, the family above him a trombone and the neighbor on the floor below a saxophone, and that while he was trying to sleep or read they were all busy practising.

That reminds me that the Bohemians, now known as Czechoslovaks, are all

very musical due to the fact that every child in that country, years ago anyhow, had to learn how to play on some musical instrument. It was part of the educational system of the time. Inasmuch as this would have made life impossible for the inhabitants, a large barn on the outskirts of each little town or village was devoted to the children. It was called the "Brumm Stall."

There are times when one hears some young lady practising on the piano that one would wish that we also had, like those Bohemians, a "Brumm Stall," says your

Mephisto

Gustav Klemm Zealously Advances Cause of Good Music in Baltimore

GUSTAV KLEMM, the conductor of the City Park Band in Baltimore, has been giving a number of concerts there of unusual merit. The compositions presented included those of such noted composers as Saint-Saëns, Mendelssohn, Gounod, Victor Herbert, Glazounoff, Arthur Sullivan, Percy Grainger, Bizet, Beethoven, Rubinstein, Lachner, Johann Strauss, Tchaikovsky and such popular men as Sousa, Ethelbert Nevin, Grafula, Alexandre Johnston, Hosmer, Fall, Nikodi, Cordena and Klemm himself.

This young conductor, who is coming more and more into public favor, is typical of the rising talented young American musician. He is a native of Baltimore, where he was born some twenty-five years ago. He has already to his credit some twenty compositions. He has been many years at the Peabody, where he studied under Strube, Thatcher and others. Victor Herbert played two of his arrangements for full orchestra recently at Willow Grove—Cyril Scott's "Danse Negre" and Debussy's "Clair de Lune." During the war he served as bandmaster.

The City Park Band, which is a municipal affair and of fine character, gives concerts every evening from 8 to 10.30 and on Sundays from 5 to 7. The season lasts sixteen weeks.

Among Mr. Klemm's other activities is that of assistant music critic of the *Baltimore Evening Sun*, one of the leading papers in Maryland.

To give a further idea of the character of the music that this young conductor-composer gives his audiences, let us mention the Overture to "William Tell," Percy Grainger's "Irish Tune from the County Derry," "Shepherd's Hey,"



© Bachrach
Gustav Klemm, Composer and Conductor, Whose Band Concerts Are Spreading a Knowledge of the Best Music Among Baltimore Audiences

"Mock Morris Dance" and "Colonial Song," "Ippolitoff-Ivanoff's "Caucasian Sketches," Glazounoff's "Autumn" from the ballet, "The Seasons"; the ballet suite from André Messager's "The Two Pigeons"; Carl Busch's prize-winning work, "The Chant from the Great Plains"; Bizet's "Patrie" Overture; Victor Herbert's grand opera, "Natoma." He is also arranging the intermezzo from Cadman's "Shanewis" and, at Victor Herbert's request, is arranging for band "Indian Summer" and "Devotion."

To show the attitude of the public, the other evening when he gave an all-Herbert program, it was a riotous success. There were nearly seventeen thousand people in the audience. In the near future he will give an all-American program and also an all-Wagner program.

NEGROES RESENT CERTAIN PLANTATION MELODIES

Baltimore Colored Audiences Refuse to Sing "Massa's in the Cold, Cold Ground"

BALTIMORE, Aug. 5.—Frederick R. Huber, Director of Municipal Music, who not long since organized a colored city band to play under the leadership of Jack Thomas for the Negro communities, arranged for community singing at its concerts, with the words of patriotic songs as well as the old familiar songs of the heart thrown upon the screen, so that everyone present could join in singing these melodies. It was found, however, that such famous and widely accepted plantation themes as "Massa's in the Cold, Cold Ground" and "My Old Kentucky Home" were received by the colored people in silence and with indications that they objected to these old, reminiscent melodies. It was not until the words of "Mammy" were thrown upon the scene that they exhibited enthusiasm and sang the words.

Since the purpose of these concerts is to give pleasure to the audiences for whom they are given, the songs objected to have been dropped from the program, but the interesting point remains as to why they should have excited resent-

ment. The suggestion that possibly the Negroes found these melodies childish is contradicted by the fact that folk-songs retain abiding popularity among the people of all races, and that old Negro melodies are included in the repertoire of leading artists to-day. It may be that the colored people objected to the songs as keeping alive certain historical associations which they prefer should be forgotten.

Cedar Rapids Musician Wins Medal

CEDAR RAPIDS, IOWA, Aug. 5.—Frederick Schauwecker, now studying at the American Conservatory in Chicago, was recently awarded a gold medal in the composition and counterpoint classes of John Palmer. Mr. Schauwecker has been studying piano for the past two years at the Conservatory, and is now in the master class of Josef Lhévinne, piano.

Edison Hopes to Play Symphony on Phonograph

WEST ORANGE, N. J., Aug. 5.—Thomas A. Edison recently declared at the forty-fifth anniversary of his invention of the phonograph that he has brought the instrument close to perfe-

ction, that the tones of the piano can now be perfectly reproduced, and that he is trying to record the Ninth Symphony of Beethoven. The reproduction of music, he admitted, is difficult, as there are still small defects in the phonograph. Mr. Edison says he has given away the original models of the phonograph and the incandescent light and devotes all his time to future projects. "It's what's ahead that interests me, not the past," he says. In his opinion, the radio will never replace the phonograph, as his experience has shown that there is too much mutilation of sound, and this is rather difficult to overcome. Though a low voice or a baritone carries well on the radio, it is not perfect, he says; but talking is very good on the radio, because of the even pitch.

COLLEGE ACTIVITIES GROW

Appointments Made to Howard Music Faculty of Birmingham, Ala.

BIRMINGHAM, ALA., Aug. 5.—The broadening of the music department of Howard College, with the return of Paul de Launay as instructor of piano and pipe organ and the appointment of Gladstone Jackson as instructor in voice and director of the Glee Club to serve another year, was announced this week by John C. Dawson, the president. Mr. de Launay, who has been doing instruction work this summer in Michigan, is a graduate of the University of Paris and studied music at the Paris Conservatory. He has been teaching at West Monte College, Montreal, and William and Mary College, Virginia. Plans are being made for the expansion of the Men's Glee Club in the fall.

Percy Hemus, baritone, who sustained the rôle of Schikaneder in the production of "The Impresario," is in this city, conducting master classes at Cable Hall. He was invited to come by Clara Harper Steele, teacher of voice.

G. H. WATSON.

Summer Master Classes Inaugurated at University of Virginia

CHARLOTTESVILLE, VA., Aug. 7.—In the summer session just closed at the University of Virginia, a number of master courses were given this year for the first time with such success, that they will be continued. The faculty consisted of Edith C. Fickscher and Everard J. Calthrop, voice; Samuel Gardner, violin; Richard Lorleberg, cello; Erich Rath, piano and organ. The public school music department had the largest enrollment of its career, and it is expected that this department must be greatly enlarged in another year. Its faculty this year consisted of Florence C. Baird, Aden L. Fillmore and Warren F. Acker. The entire University registered approximately 2100 students for the first term, with a prospect of 1200 for the second term, and a faculty of more than 100, and for these as well as for residents of Charlottesville, excellent concerts were arranged at a nominal fee. Among those who appeared in these programs were Nina Koschitz, soprano; Betsy Culp, pianist; Louis Dornay, tenor; Vladimir Doubinsky, baritone, and Samuel Gardner, violinist. Free concerts under the direction of Warren F. Acker, were given each Sunday evening after vespers services, in the McIntire Amphitheater, with its large open-air organ.

Tallahassee Has New Band

TALLAHASSEE, FLA., Aug. 5.—A new brass band has been organized in this city. It gave its first concert recently, sharing the program with the new band of Havana, Fla. NELLIE B. DOOLEY.

August 12, 1922

Florence Easton Heralds Innovations in Costuming of Metropolitan Rôles

Will Impersonate "Carmen" with Bright Red Wig, and Hints at New Headdress for "Butterfly"—Returns from Six Weeks' Vacation in England—Stage Furnishes Best Training for Opera, She Says

"HAVE you ever heard of a red-haired gypsy?" asked Florence Easton, who returned to New York from Europe by the Orbital on July 31. "Well, you will see one at the Metropolitan in 'Carmen' this season, for I have always visualized the heroine of this opera as a very wilful creature, and will use the bright red wig I sang the part in last season in Atlanta. For the title rôle of 'Madama Butterfly' I have a few modern ideas, too, for while in England I saw some Oriental women, and their headdress was quite different from that of the Japanese prints I have hitherto studied."



Florence Easton, Who Has Returned from a Six Weeks' Visit to England

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"Indeed I am very happy to get back after my six-weeks' stay in England, and will now work in perfecting the rôles I am to sing this season. The papers have quoted me as saying that I was in Germany and found things in a terrible condition there, but the fact is that I stayed in England all the time and had the first real vacation I have spent in four years. My husband, Francis MacLennan, and I visited old friends and greatly enjoyed our stay. It was obvious, however, that things are rather dull musically in that country, as they have been on the Continent because of the general depression. So I did not sing, but will now make up lost time and start work to-morrow, for you know that after my opera season I am to make a concert tour to the Coast, beginning on Feb. 15, and must prepare at least ten varied programs.

"In England the depression is not so acute as has been supposed, and I have noticed an increased popularity of moving pictures. My one regret was that I had no opportunity to continue my studies with Mme. Schoen-René, who is now teaching in Germany."

Mme. Easton believes the stage itself is the best school for operatic training. "At the age of seventeen," she said, "I had my opportunity in England taking small parts, but always watching and studying the great singers. I believe more is learned this way in one month than in a year of the ordinary school,

and in this country what we need is a number of smaller opera companies in every city, thus giving a real opportunity to the younger singers."

This will be Mme. Easton's fourth season with the Metropolitan Opera Company. In addition to an already extensive répertoire, she will sing in Strauss' "Rosenkavalier."

"When in Germany a few years ago," she said, "I sang a rôle in this opera under Strauss' direction. I also did *Salomé* and *Elektra* and Wagnerian parts at that time."

When asked her secret in keeping all these rôles at her command, she answered, "Work, young man—work, work! Not a day passes without my having some score to look over, and for the rest of the summer I will remain here and study, for Mr. MacLennan helps me much and is a very severe critic. No one is quite as merciless as he, but thanks to our humorous dispositions, we laugh over many an operatic hitch."

VLADIMIR R. JANOWICZ.

INDIANAPOLIS, IND.—Soloists on a recent program of the *News*—Ayres—Hamilton radio series included: Lorah N. Dill, mezzo-soprano; the *News* Glee Club Quartet, comprising C. R. Thomas and Glenn McKee, tenors; Claude C. Lloyd, baritone, and Harold Smith, bass. Edna Hoydar, reader, also participated.

CHOIR ELECTS OFFICERS

Trenton Audiences Ask for Standard Music in Band Programs

TRENTON, N. J., Aug. 9.—Otto Polemann has been re-elected to direct the Trenton Male Chorus for the coming year. Herman Mueller was named president of the organization; Martin Rafferty, vice-president; Edward E. Lutes, treasurer; William A. Bagby, secretary; Charlie W. Petter, accompanist; Ambrose H. Allen, business manager. The board of directors comprises William J. Convery, James A. Newell, Hiram A. Delp, William Mueller and Howard Nutt.

Winkler's Band, which gives a concert every Sunday and Wednesday afternoons, at Cadwallader Park, features programs, which are made up of request numbers, and these demands have in most cases been for the better class of standard compositions.

PITTSBURGH, PA.—The Jewish Mothers' Club of Beechview sponsored an open-air musical, given for the benefit of the building fund.

GAINESVILLE, FLA.—H. O. Enwall, Jr., played several violin solos at a reception given by his parents, Dr. and Mrs. H. O. Enwall of the University of Florida.

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E. Robert Schmitz, Pianist, and His Wife, Ely Jade, Composer. Photographed on Board the Paris Before Their Departure for Europe

E. Robert Schmitz has ended his master class session in the Fine Arts Building in Chicago and sailed from New York with his wife by the Paris this week for a five months' stay in Europe. The Chicago classes brought together prominent teachers from all parts of the country—Wisconsin, Minnesota, Michigan, Nebraska, Kansas, Iowa, Illinois, Indiana, Missouri, Arizona, Texas, Oklahoma, Tennessee, Mississippi, North Carolina, Alabama, New York, Pennsylvania, Ohio and Massachusetts. There was great enthusiasm at the end of the session in a review of the work accomplished, those who took part in the classes expressing the view that Mr. Schmitz had given a new insight into the possibilities of piano technique upon principles scientifically based, and that their application allowed at the same time a free expression of interpretation. Besides his class work and private teaching, Mr. Schmitz gave a series of three piano recitals in his studio for the members of his session.

At a Key Club meeting, held in Chicago at the close of the master class session, which Mr. Schmitz gave in the Fine Arts Building during July, a letter was written and later sent to Mr. Schmitz in which the members of the club expressed appreciation of what they described as the "wonderfully constructive work" done at this session, and testified to the fine spirit of co-operation in the classes and Mr. Schmitz's interest in each individual member. The letter added: "We hope that when we get back to our own particular spheres of activity, without the inspiration of your presence, our gain in mental control may be so obvious that all your principles may be clearly articulated in our own work and that of our pupils."

BANDS PLAY IN ROANOKE

Concert Given in Elmwood Park—Appointment of Organist

ROANOKE, VA., Aug. 4.—Practically the only musical activities in this city at present are the fine concerts being given in Elmwood Park by the Kazim Temple Band, the Viscose Company Band and the Norfolk and Western Machine Works Band.

The new organist and choirmaster appointed at St. John's Episcopal Church is Harry J. Zehm, who spent several years abroad at the Leipzig Conservatory and with Guilmant, has held several church positions, and has appeared for many years in recital, notably at the St. Louis and Pan-American Expositions. He had a position at one of the Southern colleges for women for fifteen years and conducted choral work in music festivals. Mr. Zehm is a Fellow in the American Guild of Organists.

Mrs. Thomas W. Spindle is acting as organist at the First Presbyterian Church during July and August.

G. H. BAKER.

Artists in Three Concerts in Bay View, Mich.

BAY VIEW, MICH., Aug. 5.—Merle Alcock and Lambert Murphy appeared in joint recital recently, assisted by Henry Doughty Tovey, accompanist. The delightful program was one of a series of three provided by the Assembly. The others were given by Olive June Lacey, soprano, and Willard Osborne, violinist, and by Florence Halberg, contralto; Leroy Hamp, tenor, and Lowell Wadmond, baritone.

P. S.

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NEW YORK, AUGUST 12, 1922

MUSIC, SANS A DICTATOR

DICTATORS are the order of the day. Baseball, the movies, the "legitimate" stage—each in its turn has decided that a czar is necessary. The publishers are debating whether to fall in line. Even the restaurateurs have been casting about in New York for a man in whom to centralize responsibilities and worriment, authority and brain fag. The viand purveyors, it seems, have been finding that "life is one long kick" and consequently are on a hunt for "a shock absorber" who will take a place in that hierarchy of absolutism represented by Judge Landis, Ex-Postmaster-General Hays, and the playwright, Augustus Thomas.

Are our musical factors and actuaries behind their times? Should managers and impresarios hasten to the enthronization of some one of their number, or—to follow the precedent in baseball, the movies and the theater—of some enthusiastic outsider? Is there need for some one in a supervisory capacity to act as go-between for the profession in its relations with the public, as peacemaker and disciplinarian within the ranks, and as censor and house-cleaner in the temple of art?

The czars have been forced upon amusement interests by fear of public opinion. But for the bribery revelations in connection with the world series it is to be doubted whether Judge Landis would have been invited to rule and regulate the baseball leagues. The cumulative protests of audiences the country over against salacious and brutalized films doubtless played a considerable part in the crowning of Mr. Hays. A similar confession of their own inability or unwillingness to bring managers into line for a better theater hastened the elevation of Mr. Thomas. The warning of Henry Holt, one of their number, as to what the publishers

might expect if the flood of erotic literature continued unchecked, tended to confirm the existence of a like state of affairs among sponsors of the printed page.

Music, happily, has no need to take similar steps to regain public respect or to combat prejudice. Its prestige is in no way at stake. That there is still room for greater co-operation between managers is evident, but each year brings new steps in this direction. In few fields of endeavor is there so little bad blood between rivals. Proof of it can be found in the paucity of litigation. The occasional scandals in the private lives of artistic folk are unduly aired, because of the great public interest in their personalities; but music, as a profession, is become so well-ordered as to seem almost humdrum for those to whom art is not art unless it savors of Bohemia. Wisely guided, with continued application of the just principles which have in such large measure governed the business administration of music in the past, the profession should advance from stage to stage of felicitous co-operation, the while retaining the full measure of public esteem, in a way that will emphasize the utter needlessness of czarism in any field of endeavor that has lived up to its own ideals.

FETTERS OF FAVORITE RÔLES

THE confession of Emma Calvé that *Carmen* was by no means her favorite rôle; that she, in fact, preferred *Marguerite*, *Ophelia*, *Elsa* and others, emphasizes again how fettered an artist often is as the result of some exceptional success.

The late Enrico Caruso repeatedly stated that he had no favorite rôle, but over a period of sixteen years the American public forced one on him. The part of *Canio* in "Pagliacci" came to be identified with him almost as completely as *Carmen* with Calvé. It was, in fact, the one characterization which remained in his répertoire throughout his American career. There were times when he sang it weakly, and it typified, toward the end, nearly all that was least admirable in his vocal production, the while he gave far more beauty of tone and art of utterance to various more recent additions to his répertoire.

One by one, parts that had served him well—*Il Duca*, *Manrico*, *Rudolfo*, *Pinkerton*, *Radames*, to mention but a few—went into the discard, while *Jean of Leyden*, *Samson* and *Eleazar* took their places as representative of the art of a new Caruso; but whatever his preferences may have been, he could not let go of *Canio*. The public demanded it, as an earlier public had demanded *Romeo* of Jean de Reszke after that superb artist had outgrown the Gounod opera and had found a far happier medium for expression of his maturer gifts in his ever-memorable *Tristan*.

The woes of *Butterfly* have been equally unescapable for Geraldine Farrar. Antonio Scotti, however much he may have preferred a performance now and then as *Don Giovanni*, *Falstaff* or *Iago*, has seldom been able to go many days during an opera season without donning the habiliments of his super-sinister *Scarpia*. Calvé speaks of herself as a "prisoner" in *Carmen*. Though "adoring" Bizet's music, she found the rôle, as a whole, antipathetic. Others, similarly shackled, have found antipathy growing to revulsion, and it is not difficult to recall performances in which something of this was suggested by what seemed at the time to be a surprising lack of zest and spontaneity in the delineation of a part for which an artist was particularly famed.

A writer in MUSICAL AMERICA'S Open Forum urges that the public be given a voice in the choice of the season's operas, and champions the right of audiences "to hear what they want to hear." It is fair to assume that the surfeit of *Tosca* last season, particularly those performances in which Marie Jeritza put breathing room at a premium, was altogether in conformity with that "right," irrespective of the weariness of a considerable number of discriminating patrons and irrespective, also, of the sound of joyful jingling behind the windows of the ticket sellers. But if, on such occasions, audience and impresario are mutually happy, their felicitations may become, as Mme. Calvé's confession would seem to indicate, a very trying burden for the artist.

TWO WEEKS' NOTICE IS ESSENTIAL

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Personalities



Composition Lures the Pen of a Celebrated Member of a Famous Chamber Music Organization

The days of summer's golden leisure are ending for the members of the Flonzaley Quartet. From Italy, Belgium and France three of its members journey each year, with the coming of August, to Switzerland, where, in the Lake Geneva villa of Alfred Pochon, the second violin of the quartet, they devote two months to intensive daily practice in preparation for the fall and winter season. Mr. Pochon of late has been much occupied with composition. He has just finished three studies for string quartet which will be added to the répertoire of the Flonzaleys. He has also found several old classics for the voice and has harmonized them. In addition, he has put the finishing touches on his book on the string quartet which is to be published in America. The photograph discovers him in the act of committing his fancies to his pen.

Jeffrey—A Stradivarius once owned by Paganini and later by Nicolini was used by Helen Jeffrey, the young violinist, well known on the American concert stage, when she made her appearance as one of the audition soloists at the Stadium last week.

Hempel—A portrait of Frieda Hempel as Jenny Lind was completed recently by John Rae. The painting represents the memorable débüt of the Swedish Nightingale at Castle Garden, the background giving a glimpse of the old-time orchestra which supported the singer. The portrait will be exhibited at one of the Fifth Avenue galleries in New York in the fall.

Kemp—Those who watch the fluctuations of the German mark can calculate for themselves how much in American dollars Barbara Kemp, the dramatic soprano who is coming over from Germany next season to sing at the Metropolitan, lost when she was robbed in Berlin recently of jewels and gold coins valued at more than half a million marks. Burglars succeeded in opening a secret safe during her absence from her apartment.

Melba—Denying emphatically that she intends to retire and begin teaching, and expressing her antipathy for the career of a pedagogue, Dame Nellie Melba still has the wish to help aspiring young artists. She has made many "discoveries" and recently added two more of these to her list, while in Australia. She prophesies bright futures for Lilian Gibson, a Sydney contralto, and Alfred Benham, a bass, and has been active in promoting their hopes for further study abroad.

Bock—By way of illustrating how well the public remembers the faces of musical artists, even if only from photographic likenesses, an incident that befell Helen Bock, the pianist, is of interest. In hastily boarding a moving train recently she slipped and might have been thrown under the wheels but for the timely assistance of a man unknown to her. He subsequently introduced himself, calling her by name, saying that he had recognized her from published portraits he had seen.

Paderewski—in his chalet at Lake Geneva it is expected that Ignace Jan Paderewski will resume this summer the piano practice that formerly was the marvel of his confrères. Now that he is returning to his first love, an incident of his political career, as related by George Engles, who is completing arrangements for the great pianist's return to the concert platform, takes on additional savor. It seems that soon after the armistice, General Pilsudski asked Paderewski to come to Warsaw for a conference. When the two men met, the rough soldier was somewhat at a loss as to how he should greet the future premier. "Would you mind playing something for us?" he stammered. "Certainly not," returned Paderewski, "if you will dance to the tune I play."

Point and Counterpoint

By Cantus Firmus, Jr.

After That, It's Easy

UNDER the lugubrious title, "Pity the Poor Booking Man!"—a leaflet rehearsing the woes of that individual comes to hand. It is the product, perhaps, of neurasthenic perturbations brought on by over-application to the problem of transporting artistic bodies to several places simultaneously. Whatever the torture involved, F. C. Schang of the Metropolitan Musical Bureau, who confesses to its authorship, has marvelously managed to cling to the saving grace of humor. We quote:

* * *

At this time of the year the one man in all the world most deserving of pity is the poor, overworked, nerve-racked, booking agent who is trying his utmost to route twenty artists to fill 600 contracts in cities from Portland, Maine, to Portland, Oregon; from Springfield, Missouri, to Springfield, Massachusetts, and from Charleston, South Carolina, to Charleston, Illinois.

He must bear in mind the following:

Some clubs must have their concerts on Tuesday nights. (Curiously enough, this never applies to the many Tuesday Musical Clubs, which hold their concerts on Mondays or Thursdays.)

Saturday night is to be avoided as the stores are open in most towns.

Wednesday night is Prayer Meeting Night.

Friday night is bad for the Jewish clientele. Choir rehearsal night.

The first three days of the week are frequently not available because the local theater is booked for the Burlesque Wheel at that time.

Certain cities will have to hold their dates in abeyance until the return of the manager, who is on his vacation until Sept. 15.

Colleges cannot accept dates during holiday or examination periods.

Conflicting attractions cannot be permitted.

The Auto Show and the State Wholesale Grocers' Convention have taken the Auditorium for the best two months of the year.

* * *

On the other hand, with respect to the artists: Metropolitan artists are available only before and after their opera contracts. Singers can only perform two or possibly three times a week. They insist on arriving in a town the day before they sing. They caution that their railroad bills must be kept at a minimum. They will not appear jointly with certain artists.

They must have a week's rest before their New York recitals, and be home for birthdays, holidays, etc., etc.

* * *

THE MORAL is thus crystallized: "Bearing in mind these Almost Insurmountable Difficulties, PLEASE be patient with the POOR BOOKING MANAGER!"

Plain Talk

THE next step, in a musical direction, has already been made by the movies. It consists in the interpretation on the screen of certain familiar symphonic poems: a nice synchronization of music and movement. Thus, in the first of this series of animated musical scores, the "Danse Macabre" of Saint-Saëns, which was lately shown at one of the Broadway movie temples, the "program" of the original, somewhat elaborated, was unfolded by a trio of actors in the manner of a dramatic ballet. The orchestra, meanwhile, pegged away at the well-known cemetery carnival. Thanks to some magnificent lighting and photography, and to the superb mimeing of Adolph Bolm and his two coadjutors, a striking ensemble was secured. The public response, at the performance I witnessed, was tepid. Whether the novel element proved offensive to the tender movie-mentality, or whether this meat was actually too strong, it is difficult to say.

* * *

WHEN it comes to art, one is always tempted to paraphrase the pronouncement of a certain old-school gentleman and say, The public be darned! Producers, however, cannot afford such lofty luxuries; they have to woo popular taste in the language that it understands. All the more praise, then, to those who are trying to curb the prevailing box-office tyranny. When one remembers the oceans of boredom which movie audiences sit through and, apparently, even manage to enjoy, there would seem to be slight risk in the idea of bringing symphonic poems to life on the screen. But light the scenery à la Carrière, let an element of the grim creep in, flood the film with something like imagination, and you flirt with destruction.

* * *

THERE is always the future. By every sign it should hold success for this latest experiment in the movies. For however bad to-day's taste in the theater may be, it is always better than yesterday's. From a musical standpoint the idea of visualizing the stories of tonal masterpieces offers attractive educational possibilities. The mere fact that movie audiences in many parts of

the country will hear, many of them for the first time, such scores as the "Dance of Death" or "Les Préludes," is a decisive step forward. That the pill is honey-coated is no great disadvantage. At worst, a large number of people achieve a bowing acquaintance with worth-while music. A portion of them are bound to push on, once they realize what a pleasant friend music can be. The manager of a symphony orchestra in one of the largest Middle Western cities recently described to me the difficulties in the way of bringing good music to the layman. The latter is not only shy, he is inclined to be suspicious. To make him understand that fine music is not a thing for the elect, not a thing which demands long and arduous preparation before one may enjoy it—this is the hurdle that orchestras and all musical propagandists find the most difficult to get over.

* * *

JUST here it is that the movies can act as music's ambassador. It is only fair to say that in certain instances they have been performing such service. But there is still a vast amount of ineffable trash being poured into the ear of the movie habitué, especially in the so-called provincial places. Nothing will end this evil but a popular revolt, and that is hardly possible without a widespread educational effort. In view of conditions as they are, one is bound to extend a warm welcome to every innovation which promises to introduce a better type of music in the movie theater. This desideratum is clearly implicit in the idea of synchronizing recognized examples of program-music with action on the screen. There is, however, one drawback which will prevent immediate wide circulation of these visualized symphonic poems. That is the inadequate quality and personnel of motion picture orchestras throughout the country. I am not one of those who believe that good music poorly performed is better than no music at all. On the contrary, a work like the "Dance of Death" played by some of the movie bands I have had the agony of hearing, ought to be equal to putting a thinner-skinned listener off "classical" music for life.

* * *

MORE in sorrow than in snobbishness, I am inclined to the belief that the motion picture orchestra of to-day constitutes the greatest obstacle in the way of musical progress among the mass of

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people. Of course, there are a handful of theaters, notably on Broadway, that are doing admirable things in this direction. Their influence, however, is negligible when one considers the vast pagan territory unfamiliar with the very names of Mozart, Beethoven and Wagner; the countless movie halls and hovels where the cheapest popular drivel is the accepted order of the day, or the more pretentious and reprehensible palaces of the mid-Western hinterland in which "Jazz Weeks" butcher music to make a box-office holiday. These are the musical swamps of America, and it is going to take the bitterest kind of crusade to dry them up.

* * *

UNFORTUNATELY, we live in a primitive kind of world where it is no crime to poison potential music-lovers. Much as I loathe censorship of all and any description, I should not be sorry to

see our blue patriarchs turning their baleful eyes in the direction of movie-music. They make the movies safe for the masses, why then should they not do as much for the music which accompanies the exquisite fruit of their shears? In that gilded Utopian day we may expect to see such directions as these in the regular course of things: "Substitute Bach for Berlin, scene six. Scene eight, unsyncopate Melody in F. Scene twelve, restore Mendelssohn Wedding March to original time." And so on, although usually the directions given out are not quite so sensible as these. However, considering that things can't be much worse than they are in the musical movies, I hereby hand in my vote for complete and unlimited censorship until the public has absorbed sufficient intelligence to decide what is good for itself without impertinent interference from the outside.

No. 236
Nathaniel Clifford Page

Contemporary American Musicians

NATHANIEL CLIFFORD PAGE, composer and musicologist, was born in San Francisco, Cal., on Oct. 26, 1866. He obtained his general education at Wight's Academy in Oakland, Cal., and his subsequent studies in theory of music, composition, orchestration and conducting were carried on in San Francisco. His first appearance as a composer and conductor was at the production of his first opera, "The First Lieutenant" at the Tivoli Opera House in San Francisco, in May,

New York in 1896. In 1899 Mr. Page went to London, where he conducted his compositions of Japanese music at the Prince of Wales Theater in that city. His "Japanese Nightingale" was produced in Daly's Theater, New York, in 1903. Besides this, Mr. Page has composed several operas, light and serious, many songs, much incidental music, for plays and several orchestral works. His published works include "Contest of the Nations," an operetta with dances; "Lord Howe's Masquerade" a choral ballad; "Alice in Wonderland," a cantata; "Old Plantation Days," a choral cycle; "Pageant of the Pilgrims," written for the Pilgrim Tercentenary, and many songs.

For several years Mr. Page has been connected in an editorial capacity with the following publishing houses: Oliver Ditson Company; C. C. Birchard Company and the Carl Fischer Company, where he is at present located. He is also instructor in orchestration in Columbia University summer session for 1922.



Nathaniel Clifford Page

ARTHUR FARWELL CONDUCTS OWN WORK IN HOLLYWOOD

Hertz Forces Also Play Polonaise by Morton Mason, of Pasadena—Soloists Heard

LOS ANGELES, CAL., Aug. 5.—Arthur Farwell, of Pasadena, conducted the San Francisco Symphony at the Hollywood Bowl in the performance of his tone-poem, "The Domain of Huriken," which was included in the "Pasadena" program given by that organization on the afternoon of July 30.

An Introduction and Polonaise by Morton F. Mason, of the same city, was given, as were the other numbers, with Alfred Hertz conducting. The vocal so-

loists were Mr. and Mrs. Norman Hassler. There was a large attendance from Pasadena in addition to regular patrons.

Victoria Boshko, pianist, and Henry Svedrofsky, concertmaster of the Symphony, were the soloists of the previous evening's program. The former played Liszt's "Hungarian" Fantasy with the orchestra in brilliant style.

Anna Ruzena Sprotte, contralto, was soloist at an all-Wagner program given on the evening of July 28. She sang three Wagner songs, a pair of which were given with Mr. Hertz accompanying at the piano. The soloist made an excellent impression. The concert as a whole was marked by excellence.

W. F. GATES.

Louis Victor Saar Greeted by Musicians of Portland, Ore.

PORLAND, ORE., Aug. 5.—Louis Victor Saar, composer and pianist, has begun a five weeks' master course for which teachers from the entire Northwest have registered. Mr. Saar and his wife were welcomed by the musicians of Portland at the Hotel Portland recently. An attractive musical program was made up of compositions by Mr. Saar, who played piano solos and acted as accompanist for Tosca Berger, violinist, and Phyllis Wolfe, soprano.

IRENE CAMPBELL.

California Community Service Chorus in First Concert

HUENEME, CAL., Aug. 6.—The Community Service Choral Society of Oxnard, which was organized in February with the co-operation of Alexander Stewart, community music organizer on the Pacific Coast, was heard in its first concert at the home of Mrs. Thomas R. Bard on July 14. The upper floor of a huge barn was turned into a concert hall, with a fully equipped stage to accommodate an audience estimated at 1000 persons. Gage Christopher of Los Angeles, the choral conductor, was also a soloist. The entire program was under the direction of Cyril Currie. The chorus sang numbers by Beethoven, Wagner, Verdi, Gounod, Sullivan and other composers. A group of numbers,

combining vocal performance and dance interpretation, was given by Bernice Wayham and Cornelia Snively, Elizabeth Bertolette and Beth Hughes and Beth Watson. A playlet was given by members of the drama department of Community Service.

Olive Nevin Portrays Three Centuries of Song

STATE COLLEGE, PA., Aug. 5.—Three centuries of American song were represented in a recent recital given by Olive Nevin, soprano. In the first group were songs by Francis Hopkinson, P. A. Von Hagen and Victor Pelissier, all of the eighteenth century. In the second were songs by Stephen Foster and Ethelbert Nevin, of the nineteenth, and the twentieth was represented by Gena Branscombe, Philip James, Winter Watts and Harold Vincent Milligan. Mr. Milligan assisted at the piano.

LONG BEACH, CAL.—James Drummond Reager, vocal and piano teacher, has moved into a new studio at American Avenue. Mr. Reager, after several years' study in Oberlin and Cincinnati conservatories, went to Vienna, where he had a year's study with Leschetizky. Laurelle L. Chase, teacher of piano and organ, and organist at the First Methodist Church, has moved her studios to Pine Avenue; and the studio of Dola Daugherty, teacher of piano, is now on American Avenue.

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Musical America's Open Forum

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"Yes" and "No" to Dr. Marafioti

To the Editor of MUSICAL AMERICA:
I have just finished reading Dr. Marafioti's Book, called "Caruso's Method of Voice Production," and take the liberty of disagreeing with him in some particulars, though agreeing with him in many others.

He quotes from Caruso: "It is this ability to take on an adequate supply of breath and retain it until required that makes, or the contrary, mars all singing. A singer with a perfect sense of pitch and all the good intentions possible will often sing off the key and bring forth a tone with no vitality in it, distressing to hear, simply for lack of breath control. This art of respiration once acquired, the student has gone a considerable step on the road to Parnassus."

The Doctor commends this, but elsewhere he tries to make his readers believe that the act of singing develops the breathing, and that exercises for breath control are not at all necessary—in fact one should not take a breath before starting to sing. Again he advocates the filling of the lungs from the chest.

Now I happen to know an insurance man, and examiner, a doctor, who demonstrated to me how a person could rupture the lung by just such a procedure. I knew a fine bass who filled his lungs in just that manner, like a pouter pigeon, and who died in less than two years from lung trouble. I knew a tenor also who used the same method and died in about the same time, from the same cause.

Dr. Marafioti advocates the Italian language as better than the English for practice. But I find the vowels in the English language adequate, and certainly if one wishes to sing in English one must know how to speak it.

He is certainly right in insisting on the correctness and distinctness of enunciation; but while they are necessary to good singing, they do not belong to the voice-placing period. There are many who do not know how to produce a musical tone. Many who do not even know how to breathe. They must be taught. The Doctor insists that the singing voice is the same as that of speech. But a little reflection will show that the musical tone differs from that of speech.

The regularity of vibrations involved in the musical tone is very different from that of the sliding tone used in speech. While one may prolong a vowel in singing in a manner not to be tolerated at all in speech. A coloratura singer in a long passage on "Ah," or "Oh," does not really speak as we ordinarily mean, but she sings nevertheless. I am somewhat surprised that one who professes to be familiar with the uses of the laryngoscope should ignore the magnifying powers of the space controlled by the so-called false vocal chords. This is plainly shown by the excellent work of Brown and Behnke, entitled, "Voice, Song and Speech," published in 1884.

I cannot see that Dr. Marafioti has added anything to the knowledge we already have about the singing voice. In fact he rather muddles the matter. He goes directly contrary to Caruso's own statements, and yet professes to show Caruso's method.

I am in accord with him in insisting on the value of enlarging the tone by means of the megaphonic cavities provided by nature. Their proper use is involved in voice placement. The different formations of the mouth, and other physical characteristics of the individual make the difference in the tone quality. Add to this the temperament, or sympathetic quality, one then gets at the artistic stage.

A school of voice culture under official auspices, State or United States Government, might be a good thing; but who is to set the standards by which judgment is to be affirmed? If a pupil of a singing teacher turns out well and is admitted by the public as a good singer, what Board of Examiners would have any effect in destroying the evidence? If a teacher should pass such a board, who is going to guarantee that every pupil will do equally well under his tutelage?

The art or science or both of teaching is something quite apart. I know an excellent singer who cannot impart his knowledge to others because he does not know how to teach.

I am myself seventy-six, but still able to sing a steady tone. But I know of some who cannot sing, and yet are good teachers.

Yours truly,
D. W. MILLER.

Norwood, Ohio, Aug. 3, 1922.

Popular Vote for Operas

To the Editor of MUSICAL AMERICA:

The "request" program idea suggested by Mr. De Balta in your issue of Aug. 5 as desirable for the control of New York programs by audiences is interesting, if not new. Perhaps it would be a little high-handed to insist upon artists following our dictates implicitly in the matter, but certainly it would provide some way of gauging public taste.

In opera, though the impresario doubtless has a shrewd understanding of the public preference, and the capacities of his artists, suggestions might not be unprofitable. Cutting or condensation, even drastically, would possibly save some new operas. Again when a novelty is excellent in itself, but makes excessive demands in regard to time or otherwise, a "condensed" version would be better than nothing. Parts of the Wagner tetralogy could be given; and in Mozart's "Don Giovanni," some cutting of the first act might not prove disastrous.

Of the operas which have proved exceptionally well worth hearing, but have not achieved a lasting American vogue, I suggest a new hearing for the following:

Smetana's "Bartered Bride," which offers ballet possibilities of a folk-type, and might be "put over" as successfully as the works of certain Russian companies popular in New York.

Humperdinck's "Hänsel und Gretel," which might be less conventionally staged than it has occasionally been in the past—and more competently sung.

Massenet's "Hérodiade," of which two arias have long frequented the recital programs, might prove at least colorful and grateful as a medium for lyric voices, and not entirely a *terra incognita* for the Italian artist.

Goldmark's "Queen of Sheba," which offers opportunity for much pomp of investiture, and music that is exotic and mellifluous in satisfactory degree.

And, of course, Gluck's "Orfeo ed Euridice," a choice which needs no defense.

To paraphrase Milton slightly, "These

pleasures, Metropolitan, give, and I in thee will choose to live!"

OPERA-LOVER.

Newark, N. J., Aug. 7, 1922.

Thinks "Star-Spangled Banner" a Song of Hate

To the Editor of MUSICAL AMERICA:

The widespread controversy over "The Star-Spangled Banner," occasioned by the attempt to pass a resolution in Congress legalizing that composition as our National Anthem, has aroused the interest of all thinking Americans.

Aside from the impossibility of the music, because of its difficult range and consequent unfitness for public singing, it has been revealed that its origin was foreign and its inspiration Bacchanalian. Further, it cannot be denied that the words written by Francis Scott Key express malice, hatred and revenge, also an air of braggadocio, all wholly unworthy of our national character.

Controversies such as this might be quickly decided by referring to the recorded thought of our great Americans who established this nation and brought forth its fundamental documents. While the young Republic was yet binding up its wounds after the Revolution, we find the "father of his country" cautioning his fellow patriots in this manner:—"Observe good faith and justice towards all nations and cultivate peace and harmony with all. . . . In the execution of such a plan nothing is more essential than that permanent, inveterate antipathies against any particular nation . . . should be excluded and in place of them, just and amicable feelings toward all should be cultivated" (George Washington's Farewell Address Sept. 19, 1796).

Nearly seventy years later when the Republic was sorely wounded by internal strife, Abraham Lincoln displayed adherence to the same Christian principle by corroborating the thought of Washington in these words familiar to us all:—"With malice toward none, with charity for all, with firmness in the right, let us finish the work we are in, . . . to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations." (Second Inaugural Address March 4, 1865.)

In the face of such counsel can we consistently adopt for a National Anthem a song of the stamp of The Star-Spangled Banner. To guarantee liberty was the purpose of the framers of the Constitution. Washington said, in sequel to what I have quoted above:—"The nation which indulges an habitual

hatred towards another . . . is in some degree a slave." Is it not inconsistent, therefore to sing and encourage the youth of our country to sing this ribald war ballad known as "The Star-Spangled Banner"?

True patriotism or love of country is not so expressed by a people whose motto is "In God We Trust." "God is Love; and he that dwelleth in Love dwelleth in God and God in him." "He that loveth God loveth his brother also." Great Britain is our Anglo-Saxon brother, and it is time the old antipathies were forgotten and the way made straight for a new order of things. "The former shall not be remembered or come into mind."

Those who prefer to sing of "the rockets' red glare," "the bombs bursting in air," "the foe's haughty host in dread silence reposing," "the havoc of war and the battle's confusion," "their blood has washed out their foul footsteps' pollution," "the terror of flight and the gloom of the grave," etc., have the privilege of doing so, but since they cannot voice such sentiments without being touched by the hateful animus they will some day learn that it is best to hate no one, but rather to love all. "Love worketh no ill to his neighbor: therefore love is the fulfilling of the law." (Rom. xiii, 10)

The words of Ralph Waldo Emerson, delivered before the American Peace Society in Boston in 1838, seem particularly apropos here; "We surround ourselves according to our freedom and ability with true images of ourselves in things, whether it be ships or books or cannons or churches. The standing army, the arsenal, the camp and the gibbet do not appertain to man. They only serve as an index to show where man is now; what a bad ungoverned temper he has, how his affections halt, how low his hopes lie. He who loves the bristle of bayonets only sees in their glitter what beforehand he feels in his heart. It is avarice and hatred; it is that quivering lip, that cold hating eye, which built magazines and powder houses."

So it is with those who express malice and hatred in song or prose.

The published articles by Mrs. Augusta E. Stetson, the editorials and the letters from the people, which have appeared in the press deplored the sentiments expressed through "The Star-Spangled Banner," have given sound logical reasons why that ballad is unworthy to become our national anthem. Every progressive thinker should be convinced that there is nothing in it worth retaining, that could not be better expressed and associated with our present friendly feeling toward Britain. It is noticeable that those who are opposing "The Star-Spangled Banner" are invariably of a progressive and spiritual turn of mind, and also truly patriotic. No suggestion of ulterior motives could be proven. On the contrary the arguments of those who are supporting it are noticeably unprogressive and narrow-minded.

The time has come when America must have a national anthem worthy of the true American character. Surely there is sufficient musical ability, spiritual sense and patriotic devotion in our land to produce an anthem which has the true American ring to it, and is pitched on the chord of *love*,—the one and only solvent which will end "wars and rumors of wars."

In commendation of those who are contending for a higher expression of Americanism in our national anthem, I am moved to say in the words of Pliny, you are "doing what deserves to be written and writing what deserves to be read; and rendering the world happier and better for having lived in it."

L. DOUGLAS WISE.

New York, Aug. 2, 1922.

Erlanger's Works

Question Box Editor:

1. Who composed the opera "Aphrodite" which was produced by the Chicago Company two years ago? 2. Did the composer write any other music?

C. M. S.

Martel, Ohio, Aug. 1, 1922.

1. "Aphrodite" was composed by Camille Erlanger, and produced for the first time in Paris in 1906. 2. Other works by the same composer are "Bacchus Triomphant," "L'Aube Rouge," "La Sorcière," "Le Barbier de Deauville," incidental music to André-Légrand's "La Reine Wanda," the symphonic piece "La Chasse Fantastique," the symphonic poem "Maitre et Serviteur" (after Tolstoi), a Requiem for double chorus and orchestra, and piano pieces and songs.

To the Editor of MUSICAL AMERICA:

I noticed a paragraph in your issue of July 8 (page 30) in which a certain Irving Decker, violinist, declares himself a pupil of mine, claiming to have studied with me for the last three years. As Mr. Decker has never been a pupil of mine, I emphatically protest against the misuse of my name, and herewith request you to give a conspicuous place in your next issue to these lines, to prevent future announcements of this character.

LEOPOLD AUER.

New York, Aug. 3, 1922.

Professor Auer Protests

To the Editor of MUSICAL AMERICA:

Among the books on this subject are Common's "How to Repair Violins and other Musical Instruments"; Broadley's

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, "The Question Box."

A Rimsky-Korsakoff Song

Question Box Editor:

Will you please inform me for what instrument Rimsky-Korsakoff's "Song of India" was originally written? Also if I may procure it for piano.

L. MAY WEST OWEN.

Denver, Col., July 31, 1922.
This song was originally a tenor solo in the opera "Sadko," and is accompanied by orchestra. It may be obtained for piano.

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On Repairing Violins

Question Box Editor:

Can you tell me the name of some books on the repairing of violins? I am interested in this profession.

J. K. P.

Milwaukee, Wis., Aug. 1, 1922.
Among the books on this subject are Common's "How to Repair Violins and other Musical Instruments"; Broadley's

"Adjusting and Repairing of Violins and 'Cellos"; "Fiddles: their Selection, Preservation and Betterment."

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Erlanger's Works

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C. M. S.

Martel, Ohio, Aug. 1, 1922.



WEEKLY SURVEY OF EUROPE'S MUSIC



Many New Compositions Heard in London

LONDON, July 26.—Concert halls here remained empty during the week save for the series of supplementary programs which were a part of the Royal Academy of Music celebration, the greatest event of its kind within the past decade. The series brought forward some interesting new compositions by well-known composers and by several younger men who were hitherto virtually unknown. The visit of Maurice Ravel has created a stir among the more radical circles and he has played on several occasions for small groups of admirers, although the nearest he approached a public concert was his appearance at Viscountess Rothermere's house.

Opera enthusiasts received with delight the news that the British National Opera Company, which closed its season at Covent Garden recently is to begin shortly a series of performances at the Coliseum. Condensed versions of several operas such as "Meistersinger," "Faust" and "Cavalleria Rusticana" have been prepared by Herbert Withers, who will conduct. Forty-five members of the company will be heard in the series. As the Coliseum is a music hall, it is pointed out by the company directors that opera will be brought before an entirely new type of audience under the arrangement.

The Centenary concerts proved the merits and the growing importance of the British contemporary composers. At Queen's Hall, Sir Henry Wood conducted a program which was attended by the King and Queen and the Duke of Connaught, who is president of the Academy. Sterndale Bennett's Overture "The Naiads" was the opening number followed by a group of songs by Eric Coates which Caroline Hatchard, mezzo-soprano, sang. Myra Hess played an interesting Concert-Piece for Piano and Orchestra by Tobias Matthay, and Ben Davies sang Goring Thomas' "O Vision Enchanting." A Concerto for Viola and Orchestra by J. B. Dale was performed by Lionel Tertis in his usual flawless style, and the program closed with Bantock's "Pierrot of the Minute" and two orchestral pieces by Edward German.

At the Queen's Hall reception on the previous evening, a Motet for Women's Voices in Fifty Parts by Frederic Corder aroused a stir of praise by its intricate beauty.

Some novel effects of great beauty were obtained by the choirs which sang at the St. Paul's Thanksgiving Service. The main choir sang under the dome and a smaller choir in the chancel. With all the panoply of full orchestra and chorus, including special drums and brasses, the special anthem written for

Strauss-Korngold Quarrel May Cause Withdrawal of "Tote Stadt"

VIENNA, July 26.—The quarrel between Erich Korngold, composer of "Die Tote Stadt," and Richard Strauss, first conductor at the Operntheater, may result in the withdrawal of the opera from the répertoire of the house next season. For the moment the quarrel has reached an impasse, and no plans are held out for a solution of the difficulty. The direction of the Operntheater decided that Korngold should no longer conduct repetitions of his work and designated Reichenberger as official conductor of the piece. Julius Korngold, father of the composer, who is critic of the *Neue Freie Presse*, attacked the direction and Strauss in particular, charging them with plans to ruin the opera's success. At one of the rehearsals the composer was present and endeavored to persuade the orchestra to protest, but met with no success. As a result of the incident Reichenberger refused to conduct, saying he had no time to familiarize himself with the music.

the occasion by George J. Bennett, organist of Lincoln Cathedral, was sung with startling effect. The orchestral numbers included Sir Alexander Mackenzie's "Benedictus" and Frederic Corder's "Peace."

Four well-known graduates of the Academy—Dorothea Webb, Darrell Fancourt, Winifred Small and Leo Livens—took a prominent part in one of the evening programs which also included some fine performances by May Mukle, cellist, and Rowsby Woof, pian-

ist. The novelty of the occasion was a group of four charming unaccompanied songs by Harry Farjeon, called "Songs of Penny Piper."

Three preludes for piano by the same composer were heard on the following day when they were admirably performed by Miss Vincent. As part of the final recital program of the week, Winifred Christie, one of the most gifted of the younger women pianists, played several numbers on Emanuel Moor's Duplex-Coupler piano. Some of the effects were quite beyond the range of an ordinary piano. Lily Fairney, soprano, was also heard in a number of charmingly interpreted songs.

"Orpheus" Given in Open Air at Warwick



Kadel & Herbert

Chorus and Principals of the Cast of "Orpheus" Emerging from the Shadows of Warwick Castle's Massive Walls on Their Way to the Open-Air Stage in the Forest Nearby

WARWICK, July 25.—An open air performance of Gluck's "Orpheus," directed and arranged by Louis N. Parker, drew thousands of people from neighboring cities and proved one of the most beautiful and moving spectacles within the memory of music lovers here. The work of the chorus and the dancers was excellent, and the background of moulder stone walls and ilex trees created an atmosphere which no stage scenery could approach for somber beauty. The only variations in the score were the insertion of a speaking part—a sort of Greek

chorus—which came between the acts and was beautifully treated by Netta Westcott and the addition of part of Gluck's "Iphigenia" score, which served as a recessional march to clear the stage of performers at the end of the play. Mrs. Winwood Russell was *Orpheus* and Enid Finch *Eurydice*. Both overcame admirably the difficulties of an outdoor performance. Claire Davis was excellent in the rôle of *Eros*. The orchestra was recruited from the Leamington and from the personnel of the Birmingham City Orchestra.

Many Revivals Mark Summer in Dresden

DRESDEN, July 25.—Save for the absence of recitalists, the season here is more active than it has been at any time during the past year. With hundreds of tourists flowing in and out of the city, a special summer season of opera has been inaugurated at the Albert Theater, and orchestral concerts have been well attended.

The Albert Theater season is responsible for the revival of several operas, chiefly of the lighter sort, which have not been heard here in many years. Among the most recent revivals were Flotow's "Alessandro Stradella" and Lortzing's "Waffenschmied." In the former Friederich Zöhsel and Angela Bidron of Chemnitz sang the two principal rôles and received an ovation at the close of the performance. Heinrich Heller and Erich Zimmermann, the latter a guest artist, also distinguished themselves.

In "Waffenschmied" Zimmermann was heard in the principal rôle. Others in the cast were Hans Kammel, Arno Bayreuther, Hedwig Sevcik and Ruth Beyer. Virtually every performance at the Albert Theater has been played to a capacity house. "Freischütz" was also given a repetition during the week.

At the Opera "Carmen," with new investiture, has been added to the répertoire and is sung by a superior cast. Also worthy of note is the attention given to the ballet scenes, which, with Suzanne Dambois and Walther Kreideweiss as principals, are better done than ever before here. Tervani sang the title

rôle with fire and charm. Taucher was excellent vocally as *Don José*, and of the rôle of *Escamillo* Fleichers gave a brutal interpretation.

Under the baton of Johann Reichert, the Philharmonic played with shade and vigor a recent program devoted to Wagner and Grieg. The Students' Orchestra of the Technical High School, an organization of remarkable excellence, gave a recent concert of more than usual merit under the leadership of Erich Schneider. The soloist was Pachaly, mezzo-soprano, who sang arias from "Le Prophète." Schneider also conducted the performance of Mozart's "Hymn to the Sun," which the Students' Chorus and Orchestra performed with Trude Schöne-Knüpfel, mezzo-soprano, singing the solo part.

Bronislaw Huberman Soloist at Cologne Festival

COLOGNE, July 26.—The annual Lower Rhine Musical Festival, founded in 1817 and abandoned since 1914, came to an end here recently under the leadership of Karl Muck, the new conductor of the Hamburg Philharmonic, and Hermann Abendroth, general music director here. Bronislaw Huberman, violinist, was soloist and distinguished himself particularly in the Beethoven Concerto in D. Pfitzner's "Von Deutschen Seele" was performed here for the first time by local choral organizations. The Gürzenich Orchestra played a prominent part in the celebration.

Summer Opera Season Flourishes in Rome

ROME, July 26.—At the Morgana a summer opera season of more than usual excellence was organized recently under the direction of Alfredo Consorti. The season opened with a performance of "Carmen," marked by spirit and good singing. The soprano Vincenzi, the tenor Rufini and the baritone Zagari sang the principal rôles. Other recent productions were "Africana," "Guarany," "I Lombardi," "Lohengrin," "Aida," "Gioconda," "Puritani," "Forza del Destino" and "Sardegna."

At the Eliseo, a new opera by Oscar Strauss, called "The Village Musician," had its first performance here with marked success.

A number of well-known artists, among whom was R. Principe, violinist, took part in a recent program devoted to the compositions of Renzo Bossi, son of Enrico Bossi, whose prize-winning cantata, "The Song of Songs," aroused most favorable attention at its recent première at Milan under the baton of Molinari. The work of the younger Bossi shows a marked talent for music of the romantic school.

Among the recitalists, Ziola Galves, Negress soprano, was heard in another recital which measured up to the high standard of her first. She also appeared as pianist on the same program, in which she was assisted by the tenor Cunego and the baritone Izal.

Gala French Program Given in Ostend

OSTEND, July 24.—The Kursaal Orchestra, a splendid organization of 200 pieces, devoted a special concert series recently to the music of French composers. Several of the works heard were novelties here and met with an enthusiastic reception. These included Dukas' "Fanfare," D'Indy's "Symphony Cévenole" and Fauré's Ballad for Piano and Orchestra. In the two last named compositions, Magda Tagliaferro played the piano portions with a fine display of technique. Chabrier's "Gwendoline" Overture was also well received. Marcella Doria, soprano, was soloist of one of the programs, and sang music by Doire, Alexandre Georges and Gustav Fauré. Other artists on the concert-list of the season are Jacques Thibaud, Henry Wagemans, Marcel Journet, Cora Lapelletiere, Maria Barrientos, Yvonne Gall, Germaine Lubin, Demougeot, Germaine Martinelli and Géneviève Vix. The Diaghileff Ballet Russe is scheduled for a season in the latter part of August.

Richard Strauss at Work on New Opera and Book

MUNICH, July 26.—In a recent interview during his visit here, Richard Strauss announced that he has completed the first act of his short new opera, "Intermezzo," which, he says, is a total departure from his usual style. The score is arranged for an orchestra of fifty-five musicians. The composer expects the work to be completed within a few months, and plans to conduct the première himself. According to present arrangements, it will be staged for the first time at Salzburg and later at the Vienna Operntheater, where Strauss is chief conductor during the winter season. The composer is also at work upon a new book devoted to the life and methods of composition of Mozart.

American Violinist Presents American Concerto in London

LONDON, July 25.—Ilse Niemack, a young American violinist of superior gifts, played for the first time here recently the "American" Concerto of Cecil Burleigh at her recent recital. Both the artist and the compositions were enthusiastically received. Miss Niemack, who received her entire training in the United States, plays with a fine display of technical skill and genuine feeling.

BUCHAREST, July 20.—Georges Georgesco, conductor of the Philharmonic, has been named artistic and musical director of the National Opera, established here last year.

Three Additions to Répertoire Bring New Successes for Ravinia Stars

[Continued from page 2]

Ravinia production began with the balcony scene, Orville Harrold as *Romeo* singing the opening aria with a warmth and passion that left little doubt as to his fitness for the rôle. He was in excellent voice, singing with true dramatic feeling throughout the evening.

Queen Mario as *Juliet* was a picture of charming girlishness. Her voice had a dewy freshness admirably suited for this rôle.

Anne Roselle was an audacious *Ste-phanie*, singing the serenade with an impudence and impetuosity that was delightful. Vincente Ballester had little to do as *Mercutio*, but he added color to the picture. Leon Rothier as *Friar Lawrence* and Louis D'Angelo as the *Duke* acquitted themselves in good style. Louis Hasselmans conducted.

Didur Surprises as Scarpia

Adamo Didur as *Scarpia* in "Tosca" on Wednesday evening gave a performance that was remarkable in many respects. His was an original conception that departed considerably from the traditional interpretation. He was a crafty, malevolent plotter, who carefully analyzed the complexities of woman's nature and played strongly on the jealousy of *Tosca*. Compelling brutal force, however, was the main characteristic of Didur's *Scarpia*. If at times his voice seemed somewhat rough and uncouth, this only served to accentuate his interpretation of the part.

Alice Gentle brought to the name part the full force of her dramatic and vocal equipment. She was a picturesque figure, and the warmth and opulence of her tones gave an added richness to the music. The big scene in the second act between *Scarpia* and *Tosca* was filled with gripping dramatic intensity.

Mario Chamlee as *Cavaradossi* disclosed a wealth of tone, rich and vibrant throughout.

Pompilio Malatesta added a number of interesting touches to his interpretation of the *Sacristan*, which made his

work stand out. Giordano Paltrinieri was good as *Spoletta* and Louis D'Angelo as *Angelotti* was convincing in the little he had to do. Gennaro Papi conducted, and although the orchestra in one or two cases somewhat overpowered the singers, the performance as a whole was one of the best that has been given at Ravinia so far this season.

Bourskaya as "Amneris"

Interest on Thursday evening was largely centered in Ina Bourskaya's appearance as *Amneris* in "Aida." She was a regal princess, gorgeously costumed, and a beautiful picture throughout the entire performance. The judgment scene, omitted in the previous rendition, was added to this performance and gave Miss Bourskaya further opportunity for display of her vocal and dramatic gifts. Her acting in the scene where she overhears the death sentence meted out to *Rhadames* was particularly impressive. Her vocalism was richly colored.

Bianca Saroya was a newcomer in the title rôle. She was a beautiful, graceful *Aida* and her voice was expressively dramatic throughout.

The balance of the cast was the same as in the previous performance, Morgan Kingston as *Rhadames* seeming to be more at ease in the rôle than in the first performance. Giuseppe Danise repeated his success as *Amonasro*, the trio in Nile scene with *Aida*, *Rhadames* and *Amonasro* being an example of really superb vocalism. Léon Rothier as *Ramfis*, Louis D'Angelo as the *King* and Giordano Paltrinieri as the *Messenger* added to the excellence of the performance. Gennaro Papi conducted.

The children's concert on Thursday afternoon was under the direction of Mr. and Mrs. Marx Oberndorfer. Alexander Zukovsky conducted the orchestra.

The third performance of "Madama Butterfly" was given on Friday evening, Mario Chamlee singing *Pinkerton* for the first time this season. Otherwise the cast was the same as at the two previous productions.

CHARLES QUINT.

Colored Musicians Lease Schumann Heink Home

CHICAGO, Aug. 5.—Ernestine Schumann Heink's old homestead at East Thirty-seventh Street and Michigan Boulevard has been leased to the Chicago University of Music, a school for colored musicians. The lease is to run for three years, and the school has the option of purchasing the property at the end of that time.

Appearances for Blackmore Pupils

CHICAGO, Aug. 5.—Pupils of John J. Blackmore, pianist, have gained success in recent recitals. Alan Irwin appeared at the radio concerts both as singer and accompanist, and played at Hyde Park and Waller High Schools. Adaline Toss has accepted a position in the Yakima Conservatory at Yakima, Wash. Frances Dodge is playing much in public in Southern California and has been warmly greeted on her California tour. All of her musical studies were pursued under Mr. Blackmore's direction. Mr. Blackmore, who is a member of the faculty of the Bush Conservatory, delivered a lecture for teachers recently on the subject "A Glance at Teaching Material for the Modern Piano Teacher."

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Dramatic Art and Dancing, which is to open its new quarters at 1254 Lake Shore Drive on Sept. 11. Ettore Gorjux has been placed in charge of the Department of Grand Opera in Foreign Languages, and the Department of Grand Opera in English is now being organized. Mr. Gorjux has for years been a conductor in Mexico City. Herbert Gould, bass, will take time from his numerous concert engagements to teach two half-days a week at the school. Carleton Cummings, tenor, from the faculty of the New England Conservatory, will join the teaching force, and Stuart Barker, baritone, will devote all his time to work at the Gunn School.

MADISON GREETS MARTIN

Tenor Appears Under Sinfonia Auspices —University School Concerts

MADISON, WIS., Aug. 5.—The Sinfonia musical fraternity presented Riccardo Martin, tenor, to a large audience in the University gymnasium on July 27. Mr. Martin, who was warmly greeted, was heard in arias from "Pagliacci" and "Die Walküre" and other numbers, giving many encores. Hubert Carlin was the accompanist.

During the summer session of the University School of Music, Peter W. Dykema has led a group of interesting musical evenings at Music Hall on Mondays. The time has been spent in community singing and in listening to solos and ensemble numbers given by the faculty and advanced students of the school.

Mark Hoffman, a pupil of Rudolph Reuter, played admirably in a piano recital at the School of Music recently.

CHARLES N. DEMAREST.

"Iolanthe" in Baltimore

BALTIMORE, Aug. 5.—Gilbert and Sullivan's "Iolanthe," given by the comic opera company headed by DeWolf Hopper at Carlin's Arena recently, was one of the most successful operas of the season. Mr. Hopper as the *Lord Chancellor* again proved himself a comedian of high rank, and sang the famous "Nightmare" song capitally. Others in the cast were: Alice Mackenzie, Mildred Rogers, Winifred Anglin, Arthur Cunningham, Herbert Waterer, Harold Blake and J. Humbird Duffey.

Titta Ruffo to Open Concert Tour in Boston

Paul Longone has cabled R. E. Johnston, New York manager, that Titta Ruffo will sail for America in the early part of October, arriving here in time to open his concert season at Boston on Sunday, Oct. 22. Mr. Ruffo will have a tour of fifteen concerts before he starts his operatic season with the Metropolitan. On this tour Mr. Ruffo will be assisted by Yvonne D'Arle, soprano of the Metropolitan Opera Company. Mr. Longone states that Mr. Ruffo's voice is in excellent condition.

Summer Concerts for Emily Stokes Hagar

Emily Stokes Hagar, soprano, has been heard in many concerts during the summer. Beginning with an appearance at the Marlborough-Blenheim in Atlantic City, she was chosen as the soloist to inaugurate the symphony concerts on the Steel Pier, which resulted in a return engagement for Sept. 3. Other concerts in which she has appeared have been at the Pennsylvania State Normal School in Lock Haven; before the Artist Colony in Arden, Del.; the Delaware State College at Newark; with the Chamber Music Society in Wildwood, N. J., and with the Fairmount Park Symphony in Philadelphia. Miss Hagar will spend the remainder of the summer resting and preparing new programs for her concerts next season.

Craven Pupil Becomes Church Soloist

CHICAGO, Aug. 5.—Margaret Smith, soprano, pupil of Carl Craven, has been engaged as permanent soloist at the First Baptist Church of Downers Grove, Ill.

Organists Meet in Annual Convention

[Continued from page 1]

noon when Rollo F. Maitland and Henry S. Fry played Pietro A. Yon's composition, "Gran Preludio Sinfonico," written for two consoles. A. Gordon Mitchell also played a group of numbers at this concert.

Ernest MacMillan, of Toronto, Canada, gave a recital in Kimball Hall on Wednesday evening. On Thursday morning Jesse Crawford, organist, Chicago Theater, gave a demonstration of the Unit Organ, built by Wurlitzer. C. Albert Tufts, organist, Second Church of Christ, Scientist, Los Angeles, Cal., gave the closing recital on Friday afternoon in Kimball Hall.

A lecture on "A Cappella Singing," prepared by Peter C. Lutkin, Dean of Northwestern University School of Music, was read, also one by Felix Borowski on "Reforming the Literature of the Organ." Dr. Paul E. Sabine, of the Riverbank, Ill., Laboratories, delivered a lecture on "Music and Architectural Acoustics" on Friday afternoon.

A dinner was given on Thursday evening at the North Shore Hotel in Evanston, after which the organists drove to Ravinia to attend a performance of "Aida." The convention closed with a banquet on Friday evening.

Although the Chicago street car and elevated strike occurred on the day the convention began and there was considerable confusion and congestion of traffic, friends came to the assistance of organists and arranged transportation by automobiles to the different places where events were scheduled for the convention.

Texas Teacher Spends Month in North

DALLAS, TEXAS, Aug. 5.—Helen Fouts-Cahoon of Dallas and Fort Worth, singer and teacher, spent the month of July with friends in Minnesota. She is now in Chicago in search of new songs to use in her own recitals and for her pupils. During the past season many of her students have been heard in public. These include Grace Whitsitt, soprano and assistant to Mme. Fouts-Cahoon; Mrs. Jack Knight, soprano; Mrs. Clement Boaz, soprano; Mrs. Mary Padgett Slay, soprano; Mrs. C. D. Browder, soprano; Merrill Granger, contralto; Mrs. Sam Harwell, mezzo-soprano; Mrs. D. A. Little, soprano; Pauline Vallejo, soprano; Margaret White, contralto, and Marcel Jones, baritone. During Mme. Fouts-Cahoon's stay in the North she was heard informally at a reception given in her honor at the North Dakota Conservatory. Bertha Hagen, pianist and director of the Conservatory, was the accompanist.

Re-engagements for the Flonzaleys

The tour of the Flonzaley Quartet, which is scheduled to give between ninety and a hundred concerts next season, is rapidly being filled. A week taken from the Quartet's itinerary in January shows concerts in St. Louis, Chicago, Buffalo, Cleveland, Niagara Falls, Geneseo and Ithaca. With the exception of Niagara Falls and Geneseo, all of the cities were visited last season.

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New Music: Vocal and Instrumental

"Krazy Kat," The piano solo score of "Krazy Kat" (G. Schirmer), a "jazz pantomime" arranged by the composer, John Alden Carpenter, is at length available for all those who did and all those who did not witness its scenic presentation in this city January last, when under the baton of Mr. Barrère, the dignified trombone of his "Little Symphony" slid liltingly through the "Catnip Blues," the musical *pièce de résistance* of the score. Mr. Carpenter on this side of the Atlantic has taken a leaf from Mr. Stravinsky's book—or rather, from the newspapers, for he has taken their "comic strip"—to musically exploit the tonal, rhythmic and humorous values offered by a jazz treatment. Based on the newspaper cartoons of George Herriman—who, by the way, has specially illustrated this brick-red cover score with delightful black-and-white drawings which tell in pictures the tale of "Krazy Kat, the world's greatest optimist, Don Quixote and Parsifal rolled into one"—it raises jazz, or rather the spirit and essence of jazz to another level of art. It is musically speaking, a very clever and entertaining *jeu d'esprit*. There is continual lively syncopation, a taking and clever burlesque of the outstanding features of jazz music as it is cultivated in its legitimate and intensive forms in the musical market-gardens off Broadway, together with a sense of true musical values, which, even in jest, underlines its entertaining irony with genuine enjoyment for the musician. In "Krazy Kat," John Alden Carpenter has achieved an altogether captivating little musical work, and one which while it shows a facet of invention and imagination quite new, does so—in spite of its subject—with a skill and polish, a workmanship and adaptability which deserve all praise. It is not easy to seize upon the cruder uniformities of a one-shade music, such as that of the "blues," and while subjecting it to an individual and original prismatic treatment to humorously "hurl a brick." And this is what Mr. Carpenter has accomplished with consummate ability. It is a score which, at least, every musical reader of the "New York Evening Journal" who is an admirer of Mr. Herriman's cartoons would, one might think, wish to possess. Incidentally, the whole story of the pantomime is told in a program-note argument and a text accompanying the music through the score.



Matzen Photo
John Alden Carpenter

A Group of New Lighter Piano Pieces in Various Grades

A group of new individual piano pieces (Oliver Ditson Co.), should afford entertainment to players of various levels of ability. There is a "Polka Caprice," by F. Sabathil, which is a very pianistic and showy development of the polka in salon style, decidedly brilliant, in fact. There are two dainty little Grade Three fancies, "Charms and Graces," somewhat à la gavotte, and "From Days Gone By," a quasi-menuet, by Charles Huerter, in his best manner; Homer Grunn contributes an "Indian Lament," dedicated to Charles Wakefield Cadman. It is written in three staves, is expressive and colorful and very effective. In spite of the three-stave notation, it is within the average reach. Pleasing and melodious are a little "Caprice" and a "Sonatina in G." by Alois F. Lejeal, which hover in difficulty between Grades Two and Three.

Three New Piano Pieces by Selim Palmgren

Selim Palmgren is surely giving lovers of good modern piano music some delightful tit-bits in his newer compositions (Composers' Music Corporation), among which the three numbers have recently come to hand. Of these the first is a Preludetto, Op. 79, No. 1, beginning and ending in the swinging rhythm of the polonaise, with a beautiful song section in octave-chords for the

right hand, with figured accompaniment in the left. The second is an ingenious Etude, Op. 78, No. 2, an expressive Andante mosso, developed on the apposition of two eighths to triplets of eighth-notes, in right and left hands. The "Why?" Op. 75, No. 7, is altogether charming. The musical query is carried on delicately rolling arpeggio phrases, and the Finnish composer's question is asked with a greater dramatic insistence and a higher intensity than is Schumann's. It is very effective pianistically and a really fine imaginative effort.

The Last Composition to Be Written by the Late Max Bruch

part, which probably represents the last original composition written by that famous composer of the great D Minor Violin Concerto—Max Bruch—before he died. Its title should not lead the string player to believe that it is a mere melodic trifling. On the contrary, though its music has the fine freedom and flow characteristic of its composer, it is a brilliantly written and beautifully developed bit of chamber music—the two solo voices being treated with abundance of contrast, interplay and apposition of their individual parts and a wealth of passage-work and effective trill ornamentation. It is a work which, though its appeal is more definitely a lyric one, might well be taken up by some of the famous artistic two-somes who have done so much to popularize Bach's "Double Concerto" for two violins—Ysaye and Elman, for instance—for the literature for two violins is limited (so far as works of higher musicianship are concerned), and Bruch's "Spring Song" is eminently worth while. It is, in a way of speaking, an exceptional setting, and while the solo parts are fairly difficult, it does not preclude playing by violinists of average technical attainments. There is, especially, a glow of feeling and spontaneity about it. In other words, it is worth knowing, not because it was the last thing Bruch wrote before he died, but because it is a fine musical thought, finely carried out.

A New April Song

A New April Song by Arthur P. Schmidt Co.) is a really charming and spontaneous spring song by Harold Vincent Milligan, one that affords the singer excellent opportunities for effective presentation. Its melodic lines are flowing and very gracefully phrased, and there is the good climax which the type demands. It is published for high, medium and low voice.

Scales for the Clarinetist

The Practical Study of the Scales for Clarinet (G. Schirmer), in the publisher's "Scholastic Series," is a well-planned book of exercises by Emile Stievenard, in which the material for practice of scales, indispensable for obtaining technical ability, is offered in a trilingual edition (English, French and Spanish), with a prefatory endorsement by Mimart, professor of clarinet at the Paris Conservatoire.

A Twilight Song in Negro Dialect

Wha' fo' de Twilight Trouble Me? (The John Church Co.) is one of those little songs of quiet and appealing grace and charm, without any great pretension, which seem destined to make their way and acquire a not unmerited popularity. Franklin Riker, a song writer of consistent merit, has written its music to verses by May D. Hatch.

A New "First Year of Piano-forte Study," by Romaine Callender

In the "American Academic Series" (Carl Fischer) appears "The First Year of Piano-forte Study," by Romaine Callender. The ninety-nine page book—it concludes with a glossary of musical terms, a supplementary list of analyzed additional recreative pieces and a valuable schedule-table covering the first year of piano study—deserves its sub-title of a "systematic, modern method." In a very complete and logical system of development, Mr. Callender's book covers what is known as the First Grade, and provides all the material possible needed for a year of piano study,

the first and most important one. We do not think the author claims too much when he declares that if the teacher makes a proper use of the book, "in nearly every case a student of trained intelligence and good musical feeling" will result.

Unadulterated Carl Czerny Exercises

The "Forty Daily Exercises" (Oliver Ditson Co.), by Carl Czerny, the famous Op. 337, is a technical *vade mecum* which still leads a useful and praiseworthy existence side by side with hundreds of similar collections of diurnal exercises which have appeared since it was written. The present edition is Carl's own; there is no indication of editorial modernization apparent in any way, shape or form. Czerny's own modest little preface inculcates that "the term 'Daily Studies' does not imply the daily practice of them all," . . . but that if used "every day for about an hour, three or four days will suffice for their completion . . ." Those who like to take their Czerny "neat," will find his daily exercises admirably printed, fingered, etc., for their use in this edition.

Four Eighteenth and One Twentieth Century Violin Pieces

A group of four old French pieces of the eighteenth century (G. Schirmer) has been arranged, in single numbers, in the form of a suite entitled "Le Jardin de la Reine," for violin and piano, by Alfred Moffat, whose fame as a transcriber of gems of the older string literature is known to every violinist and cellist. The numbers are a dainty "Snowflakes"; a gavotte, "The Jack-daw"; the "Gavotte on the Terrace," an exquisite little thing, and "The Goldfish Pond," a broad, lovely andante cantabile in the style of a sarabande. Entirely twentieth century, however, is Arthur Hartmann's beautiful transcription of Gabriel Fauré's "Nocturne," which adds another jewel to those he has already contributed to his title-page of transcriptions.

Harold Bauer Edits Mous-sorgsky's "Pictures at an Exposition"

Moussorgsky's "Pictures at an Exposition" (G. Schirmer) is not a new work, though it makes a fine appearance in the handsome new guise in which it is presented by the publisher. What makes the present edition especially interesting is the editorial labors of that distinguished concert pianist and musician, Harold Bauer. The eleven (or, rather, ten "Pictures" for the "Promenade" is an introduction) "Gnomes," "The Old Castle," "Tuilleries" (children quarreling in the Tuilleries gardens), "Bydlo" (the ox-drawn Polish peasant cart), "Ballet de Poussins" (chickens dancing on leaving their shells), "Samuel Goldenberg and Schmuyle" (a rich and a poor Polish Jew), "Limoges" (the market-place), "Catacombae" (the Paris catacombs by lantern-light), "La Cabane sur les Pattes de Poule" (the cottage of the witch of Russian fairy tale), and "La Porte des Bohatys de Kieff" (the city gate of Kieff) have been admirably presented, in the interest of pianistic clarity and brilliancy, with only slight modifications of the original passage-work, though Mr. Bauer has made alterations where the original version appeared needlessly obscure. The edition represents a fine piece of work, done with musicianship and good taste.



Harold Bauer

"He is on the Sea" shows, as songs by Arensky and Tchaikovsky already have, that the waltz-form may be used with fine effect in a legitimate and moving art-expression. His song, sub-titled "Supplication," is a genuine spontaneous effort. It is published for high and low voice.

Songs of Many Changing Moods

New songs by various composers (G. Schirmer) reach high levels of expression and poetic quality. Mark Andrews' "He is on the Sea" shows, as songs by Arensky and Tchaikovsky already have, that the waltz-form may be used with fine effect in a legitimate and moving art-expression. His song, sub-titled "Supplication," is a genuine spontaneous effort. It is published for high and low voice.

Exquisite in their treatment of the Amy Lowell poems, of which they are settings, are Carl Engel's "Opal," splendidly dramatic; the quietly flowing "A Decade" and the simple poignant "A Spring of Rosemary." For medium voice, they need not be commended to his admirers. Very lovely and original in their quality, too, are three art songs by Paul Ardayne. The two-page "Love's Island" and the two-page "Had I a Golden Pound to Spend" give us infinite riches of warm, colorful melody in a little room. But, best of all, we like the composer's "Agamède's Song" to a poem by Arthur Upson. It has that loveliness of musical imagination and expression, that Attic quality of sheer beauty which marks a song of similar type which we recall: Oscar Sonneck's setting of Poe's "To Helen."

The "Danse du Meunier," "Récit du Pêcheur" and "Chanson du Feu Follet" (London: J. & W. Chester, Ltd.) are individual numbers worth knowing from the two Manuel de Falla ballets which excited so much admiration when they were heard in Paris and London. The "Danse du Meunier" ("The Miller's Dance"), for piano, is one of the most direct and taking things in the score of "The Three-Cornered Hat," a charming square dance of the Spanish countryside, with a sudden exuberant, animated close. The "Récit du Pêcheur" ("Fisherman's Tale"), a little one-page folk-air for piano, of charming melancholy, and the vivacious "Chanson du Feu Follet"—for voice and piano—a will-o'-the-wisp song, exquisitely flickering and fluttering in its three-eighth staccato rhythms, are from "Love, the Wizard." F. H. M.

Reviews in Brief

"My Desert Rose" (Leidner Music Co.) is a piano arrangement by Louis Hintze, with interlinear words by Carol Raven, of a not unpleasing Oriental dance by T. Lubomirsky.

"Little Blossoms" (Schroeder & Guther) presents six little attractive piano pieces for Grade One, by William Thorne, under one cover.

"Kiddies" (G. Schirmer) is the general title of a set of six individual descriptive pieces, between Grades One and Two, for beginning pianists, by Cedric W. Lemont. They are attractive both musically and in make-up.

"Three Winter Sketches" (St. Louis: Shattenger Piano & Music Co.), "Coasting Party," "Feathery Snow" and "Sighing Wind," by Dorothy Gaynor Blake, are three attractive teaching pieces in Grade Two, for piano, by this well-known teacher, each with a little preface giving study directions.

"Dancing Shadows" (Oliver Ditson Co.) is a pleasant little piano teaching duet by Cecil Grant, printed in the large type.

"Petits Morceaux de Salon" (G. Schirmer), by Hannah Smith, are six attractive Grade Two numbers by this well-known writer of teaching pieces. We like the "Wedding Music" in particular.

"Ocean Wide" (Stuart Henry) is a waltz song, dedicated to Alice Andres Parker, and with some, not very much, bravura passage-work in its middle section. The waltz is melodious and, written by Stuart Henry—words and music—has been arranged by Helen A. Steele.

"Winter Emblems" (St. Louis: Shattenger Music Pub. Co.) is the general title given three melodious little pieces for Grade Two—"Fancy Skater," "Jolly Jack Frost" and "Wintry Wind"—by their composer, Cedric W. Lemont.

"Olga" (Arthur P. Schmidt Co.), a mazurka-caprice by E. J. Decevee, an easy salon piece of no great difficulty,—has been arranged by Helen A. Steele, for two pianos, eight hands, and thus makes a new appeal to the teacher.

"Little Brown Hand" (M. Witmark & Sons), by Arthur A. Penn, stretches itself forth in appeal of the balladic "truly sincere" sort to all who are fond of melodies that win with a smile in their voices. A strong "Darby and Joan" love-interest is transposed to the manuals, so to speak, in the text.

Grieg's "Chorale," "Nocturne," Op. 54, No. 4, and "Peasant's Song" (G. Schirmer) are not novelties; they are new, however, in these excellent transcriptions for organ by Orvil A. Lindquist.

F. H. M.

Many New Music Weeks

[Continued from page 5]

1921-22 is as large as the entire number introducing it during the preceding four years. The figures mentioned include only city-wide contests; that is, those in which all or most of the schools took part, or all or most of the upper grade pupils. Adults also participated in many.

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The map shows that some 377 centers have embraced the memory contest idea.

The first state-wide contest was held in Indiana under the auspices and partial direction of the state university. It consisted of simultaneous contests held in practically all the counties of that state and including both town and rural schools and elementary and high school pupils. In Kansas, North Carolina and Minnesota efforts are also under way to introduce the plan on a large scale. In Texas, where over sixty cities have held contests, an experiment is being made with a district contest including several counties, with a view to a possible state-wide contest later. Indeed the spread of the contest among the rural schools and its increased adoption on a county-wide basis are notable features of this year's development of the movement.

Growth of Music Week Movement

The spread of the music week movement during the year 1921-22 was relatively even more rapid than that of the memory contest. The eighteen music weeks held between the inauguration of New York's first music week in February, 1920, and Washington's first music week in June, 1921, increased during the past year to eighty-eight, counting only those which were genuine civic events, city-wide in extent, and involving the participation of many elements in the community outside the purely musical. Several cities held second annual music weeks, and three or four, including New York, held their third observance.

In addition to the numerical growth in music weeks there were many interesting and important developments in the nature of the observance as carried out in the different cities. These developments were:

Larger participation by the city government, including more frequent issuance of mayors' proclamations and contributions toward expenses from the municipal treasury. Some of the cities which assisted in one or both these ways were New York, Philadelphia, San Francisco, Los Angeles, Portland, Ore., Seattle, Lawrence, Mass., Wilmington, Del., Peoria, Ill., and Nashville, Tenn. President Harding took a prominent part in the Washington observance.

More intelligent and generous treatment of the event in the press. Many papers carried special music week sections.

Better organization: As the movement has grown new groups capable of adding much strength have recognized its value, notably the Community Service, the music clubs, municipal music commissions, chambers of commerce, state universities, etc. These have had their representatives on the organizing committees and have even in several instances undertaken the initiatory steps themselves, with the result that music weeks everywhere are becoming more directly the concern of the general community, are continually introducing new features, and are in other ways manifesting signs of that rich and varied development which marks progressing movements of real vitality.

State-Wide Observances

Increase in extent of observance: During the year two state music weeks were held, the first in Michigan and the second in Pennsylvania. The former involved city-wide participation in nine important cities, with formal recognition but more restricted co-operation in seventy-five other places. The Pennsylvania Music Week was initiated by the State Department of Public Instruction at Harrisburg, headed by Dr. Hollis Dann, with the purpose, first, of stimulating wider interest in music among the public, and, second, to inaugurate the new state educational policy of treating music more like the other essentials in the school curriculum. The Pennsylvania state authorities wrote the Bureau that they considered the music week the best organized enterprise ever undertaken in Pennsylvania, there being scarcely a town which did not enter fully into the observance.

National Music Week Contemplated

The Bureau was called upon for assistance in more ways than ever before. To familiarize dealers with the music week plan, a copy of the Washington Music Week report was sent out to a

list of 3000 dealers. The Bureau also sent out a circular letter and questionnaire to all cities which had held music weeks, with the purpose of checking up on the growth of the movement and sounding out the sentiment for a national music week within the next few years.

Many other activities of the Bureau are discussed in the report, and maps, similar to those reproduced with this

article, show the extent of these activities. For instance, there was Christmas caroling in 620 cities and towns; 1537 new papers published articles from the Bureau, and assistance was given to 339 music supervisors, 147 music clubs, 117 editors, 101 community service organizations, 71 women's clubs and 65 music teachers. Some 541 music merchants have utilized the services of the Bureau since Jan. 1, 1921.

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From Ocean to Ocean

ADAMS, MASS.—A movement is on foot to organize a community choral society.

JACKSONVILLE, FLA.—Berry's Municipal Band, J. Warren Berry, conductor, gave a program in Riverside Park.

SAN JUAN, PORTO RICO.—Lina Reggiani, voice teacher, presented a number of graduate pupils in recital at the Strand Theater.

DALTON, MASS.—Singers from the Tuskegee Institute of Alabama sang Negro songs at the Methodist Church, and Mr. Wood, of the Institute, gave an address.

BECKETT, MASS.—Helen Cambel Trippett, soprano, and Harold Vincent Milligan, pianist, appeared in a program entitled "Three Generations of Songs" at Camp Yokum.

MINNEAPOLIS, MINN.—Ednah F. Hall, a pupil of Mme. Schoen-René and T. P. Giddings, has been appointed supervisor of the public school music course at the Minnesota College School of Music.

ALLENTOWN, PA.—Soloists at a recent service in Bethany U. E. Church included the following: Dena Morris, Mrs. William Kemmerer, Edwin Butz, William Zettlemoyer, and Edgar Snyder.

BIRMINGHAM, ALA.—Mrs. W. J. Adams, who has taken a prominent part in community singing here, recently spoke on "The Value of Music" from the broadcasting station of the Alabama Power Company.

RIVERSIDE, CAL.—The Riverside Military Band gave a concert in Fairmount Park recently, assisted by Cassius Harris, tenor, and Kathleen Kla-Wa-Na, Indian harpist. Robert Chandler Kyle has published a ballad called "Pal-O."

REDLANDS, CAL.—Anna Marie Clark has resigned as supervisor of music in the Public Schools, to take a similar position in the San Luis Obispo schools. It was through the efforts of Miss Clark that credits for outside music study have been allowed by the High School authorities.

TALLAHASSEE, FLA.—Kathryn Reece, who has returned from a year's study at the Cincinnati Conservatory, gave a song recital at the Florida State College for Women, and was heard to advantage in numbers by Chopin, Ries, Taubert, Charpentier and others. Dr. William G. Dodd assisted at the piano.

PAWTUCKET, R. I.—An open-air concert by the choir of St. Luke's Church, assisted by soloists and the Pawtucket Orpheus Quartet, was given in People's Park, under the auspices of the Fairlawn Community Association. Rev. Arthur J. Watson spoke on "The Ministry of Music." Hardy Horrocks conducted.

SACRAMENTO, CAL.—Assisted by Waldon Whitecomb Schoen, baritone; Gladys Buell, an eleven-year-old pianist, pupil of Ida Hjerlind-Shelley gave a recital here. Inge Sjostrom, Leona Hunt and Gwyneth Cox, also pupils of Miss Shelley, assisted on the program. Miss Shelley acted as accompanist for Mr. Schoen.

TALLAHASSEE, FLA.—Clara Fanning Edmondson entertained the students and faculty of the Summer School of the Florida State College for Women at one of the regular Story Hours with a violin concert. She was assisted by Dr. William G. Dodd at the piano, and by Maude Schwalmeyer who lectured on each of the Russian numbers.

PORTLAND, ORE.—Leah Skidmore, cellist, accompanied by Harriet Baugh-

man, played two solos at the banquet given at the Multnomah Hotel recently by the Utah Club in honor of Governor Maby of Utah. Mrs. Charles Yeilding, who recently made her début in a program in the Multnomah Hotel ballroom, under the direction of Rose Coursen-Reed, has been engaged as contralto of the Forbes Presbyterian Church choir for the coming season.

SAN ANTONIO, TEX.—Carol Robinson of Chicago, who has been conducting a six weeks' normal class in piano at Our Lady of the Lake College, was honor guest at a musicale given by Clara Dugan Madison at her home in Fredericksburg Road. Miss Robinson played works by Chopin, Balakireff, Debussy, Chatrier and others. Daisy Polk, soprano, sang three songs by the San Antonio composer, Oscar J. Fox, who was at the piano. Mrs. Madison, pianist, also assisted.

PORTLAND, ORE.—Abby Whiteside introduced a group of students in a piano recital recently in the Lincoln High School Auditorium. Alice Gohlke, one of the pupils, also appeared in a recital the following evening at the Sellwood Community House and played admirably numbers by Chopin, Brahms, MacDowell, Grieg, Grainger, Rachmaninoff, Beethoven and Saint-Saëns. Frances N. Burdick presented a number of pupils in a piano recital and demonstration of the Dunning system of music at the Anabel Presbyterian Church.

DULUTH, MINN.—The Germania Singing Society, conducted by J. Victor Sandberg, sang several choruses in a recent concert, and solos were given by Augusta Wirth, contralto; Charles Zehnter, tenor; Helen Kehtel and M. Glenn Harding, pianists, and Elenore Kraft, violinist. Mrs. Louis Schreiner and Mrs. O. A. Larsen were accompanists. The Bethel Baptist Society, in its recent concert under the leadership of Mr. Sandberg, was assisted by Esther Lindor, contralto; Evelyn Lund and Amy Erickson, pianists; Inez Melander, violinist, and Rose Skogstrom, reader.

SEDALIA, Mo.—The weekly sessions of the piano department in the Helen G. Steele Music Club have been continued during the summer. Musical programs have been dispensed with, and the time is being devoted to the university study course recently adopted by the club. At a session at the home of Harriet Gold harmony was the subject. At a concert at the Central Presbyterian Church in aid of the organ fund, Isaac N. Farris, organist; Clara Slagle of the Horner Institute, Kansas City, soprano, and W. B. Hert, violinist, appeared. A new electrically controlled organ has been installed in the church.

SEDALIA, Mo.—Mrs. Roy A. Hauer of New Rochelle, N. Y., appeared as soloist in several churches during a recent visit. W. B. Hert presented the following violin and piano pupils in recital: Hazel Buente, Catherine Repper, Clara Bardwell, Eva Rue Green, Helen Kennedy,

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* * *

TOPEKA, KAN.—Two recitals were given recently by the pupils of the Helen Phipps Violin Studio. Those who ap-

peared were, in the first recital, Dorothy Jones, Edith Parker, Marjorie Vaughn, Wilma Short, Donna Scott, Scott Schwartz, Alice Voiland, Margaret Morse, Katherine Jordan and Helen Hobbs, and in the second, Talmadge Atkinson, Leslie Rollin, Charles Cecil Howes, Jr., Maurice Vaughn, Peter Swearingen, Ruby Weeks, Lorraine Dougherty, Hubert Schiebelbein, Jack Schaffer, Paul Locklin, Pauline Bundy, Portia Silverthorne, Marvin Nye, Allison Hill, Jack Fleming, Marjorie Vaughn, Marion Lacy, Ruth Early, Margaret Fadely and Olive Rees.



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Alice Gentle Brings Wide Experience to Her Work in Opera and Concert

(Portrait on Front Page)

ALICE GENTLE, mezzo-soprano of the Ravinia and Scotti Opera Companies, was trained exclusively in America and is a living evidence of the possibility of success in concert and opera for the American-trained singer.

The artist, who was born in Chatsworth, Ill., came of musical parents, her father having been conductor of the local band during eighteen years and her mother a contralto in the church choir. As a child she studied the piano, and upon the family's removal to Seattle, where she attended school, she was in-

duced by one who had heard her sing to begin vocal study.

After three years of study and singing in church choirs in Seattle, she came to New York, where she became a pupil of Karl Breneman, who developed her voice and coached her in operatic rôles. Acting upon his advice, she entered the chorus of Oscar Hammerstein's Opera Company to learn operatic routine. Miss Gentle rose to secondary rôles in the Hammerstein organization and refused an invitation to join the London company of the impresario, after he sold out his New York interests. After a short experience in musical comedy, which the

artist declares to have been valuable, she sailed for study in Italy.

An audition at La Scala, arranged by Giorgio Polacco, resulted in Miss Gentle's engagement as leading mezzo-soprano at that opera house. After a session—during which, the artist relates, she gained involuntary experience as technical director and scene-shifter, in addition to her prima donna's duties—she returned to the United States. After fulfilling an engagement with an opera company in Havana, in 1918, she was engaged for the Metropolitan. In order to assume a greater variety of rôles, she withdrew voluntarily from that institution and became what she styles a "free-lance" operatic artist. She has been a member of the Ravinia Park Company during the last four seasons and of the Scotti Opera Company during the two last seasons. Her répertoire is remarkably varied and includes the following rôles: *Tosca*, *Carmen*, *Anita* in "Navarraise," *Fedora*, *Marina* in "Boris," *Amneris*, *Suzuki*, *Santuzza*,

Mignon, *Azucena* and many other parts.

In concert Miss Gentle's success has been marked. In the last season, under the management of Catherine A. Bamman, she has fulfilled engagements as soloist with the San Francisco Symphony and many other prominent organizations and has been widely heard in recital.

Elizabeth Lennox Spending Summer in Ireland

Elizabeth Lennox, contralto, accompanied by her father, is spending the summer with her sister in County Kildare, Ireland. In addition to playing tennis, horseback riding and bicycling, Miss Lennox is studying new songs for her programs next season. She will return to America soon after Sept. 1 and will appear in concert under the management of Daniel Mayer.

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People And Events in New York's Week

Louis Stillman to Give Lecture Series

Louis Stillman, pianist and teacher, left this week for a fishing trip to Newfoundland, after which he will spend some time at the bungalow of a pupil in the mountains of western Pennsylvania. Mr. Stillman is preparing a series of lecture-recitals on "Music and the Kindred Arts," which will be given at his studio during the season. In these he will seek to bring out the unity of the arts, arguing from a metaphysical basis. Each lecture will present the work of one of the masters and the correlative qualities found in poetry, painting, literature, drama, sculpture, architecture and design. The composers represented will be Bach, Mozart, Beethoven, Chopin, Schumann and Liszt. Mr. Stillman hopes to show the trend in which music should develop and the reasons why much of modern music should not be accepted.

Give Program at American Institute

Hugo Kortschak, violinist, and Francis Moore, pianist, gave a sonata recital in the auditorium of the American Institute of Applied Music on July 26. The program, which was played with taste and discernment, included a Bach Sonata, Brahms' Sonata, Op. 78, and Sonata, Op. 13, by Fauré. A large audience enjoyed the concert. Students of the summer session gave a program on the morning of July 27. Those who took part were Ruth Kitzmiller, Leon King, Elizabeth Gerberich, Marie Petti, Mrs. S. L. Long, Lila Teal, Edna Oster and English Cady.

Elsie Lyón Students in Opera

Reports from Australia voice praise for Leah Myers and Nellie Leach, sopranos, who have appeared in grand opera in Melbourne, Adelaide and Sydney during the summer. Miss Myers and Miss Leach recently studied with Elsie Lyón of New York. Barry Oliver, baritone, also a student of Miss Lyón, has been engaged for the Berg music festival at Great White Lake Mountain. Miss Lyón is conducting a summer school at Newark, Ohio, and scholarships for her summer session were awarded to John Alexander, tenor, and Izella Phenice, soprano, both of that city.

Recital by Lazar Student

Idis Lazar, pianist and teacher, presented her pupil, Esther Orange, in recital at her studio on the afternoon of July 26. Miss Orange displayed talent and musicianship in a program that comprised compositions by Bach, Mozart, Chopin, Moszkowski and Sinding. Miss Lazar appeared in concert at the Town Hall in Provincetown, Mass., under the auspices of the American Legion on Aug. 3. She will play in Fall River, Mass., on Aug. 15.

Quartet Heard on Capitol Theater Program

The musical program at the Capitol Theater, New York, during the week beginning Aug. 6 included the singing of the "Rigoletto" Quartet by Gene Linza, soprano; Mabel Ritch, contralto; Josef Turin, tenor, and Pierre Harrower, baritone. The Capitol Orchestra gave, besides the Overture to Flotow's "Marta," an original work, "Love's Symphony," by William Axt and David Mendoza. The ballet number was the Mazurka from Delibes' "Coppelia," danced by Alexander Oumansky and Doris Niles and staged by Clark Robinson.

Spanish Musical Program for Ibañez Film at Rivoli Theater

Rimsky-Korsakoff's "Capriccio Espagnole" was played by the orchestra at Hugo Riesenfeld's Rivoli Theater, New York, led alternately by Frederick Stahlberg and Emanuel Baer on the program for the week beginning Aug. 6, when the screen version of Ibañez's "Blood and Sand" was shown. A prologue, entitled "A Night in Spain," was arranged by Josiah Zuro. The soloists included Augusto Ordóñez, operatic baritone; Miriam Lax, soprano; Susan Ida Clough, mezzo-soprano, and an ensemble. Martha Mason appeared in a

ballet diversion. At the Rialto Theater the program included the Overture to Johann Strauss' "Fledermaus" by the orchestra under Dr. Riesenfeld and Joseph Littau and solos by S. Diaz, tenor, and Joseph Alessi, first trumpeter of the orchestra.

Zuro to Sponsor Opera Season in Brooklyn

A two weeks' season of grand opera at popular prices, to be given in the Brooklyn Academy of Music beginning on Sept. 11, has been announced by Josiah Zuro, formerly of the Manhattan Opera Company and now producer of ballets and pantomimes at the Rivoli, Rialto and Criterion Theaters. The opening opera will be "Carmen," with Marguerita Sylva in the title rôle. Mme. Sylva has just returned from the Pacific Coast where she sang the part before an audience estimated at 35,000 persons in the Bowl at Hollywood. Mr. Zuro, who has been identified with American operatic life for fifteen years, will direct the performance on the opening night and many of the succeeding performances. It is his intention to make the Zuro Opera Company a permanent organization.

Warford Singers in Musica

Claude Warford, teacher of singing, presented a number of pupils in recital in his Metropolitan Opera House Studios on the afternoon of July 28. Elizabeth Janes, soprano, was heard in several numbers with violin obligatos played by Amy Ahrens. Anna Flick, soprano, sang a group of Italian songs and Amer-

ican Indian songs in costume. Songs by Sechi, Kramer, Burleigh and Warford were sung by Agnes Burgoyne. Other students heard were John Arden and Donat Gauthier, tenors, and Marjorie Bell, soprano.

Loretta DeLone Visiting in New York

Loretta DeLone, harpist, who founded the International Harp School in New York, Cleveland, and Omaha, and has for some years resided in Omaha, is visiting her aunt, Mrs. Clune of West Eighty-fourth Street, New York. Miss DeLone has taught in many leading schools and colleges, and was the first to introduce the harpologue to concert audiences. In Omaha, she founded the Loretta DeLone Harp Ensemble of seven harpists, for which she arranged many program numbers.

Viafora Studio Closed Until September

Mme. Gina Ciaparelli-Viafora has closed her vocal studio until the second week in September. She was asked to continue teaching in the country, but preferred a complete rest, and is now in the Adirondacks for her brief holiday.

Hughes Pupil Gives Program

The seventh summer recital at the Edwin Hughes studio was given by Alton Jones on July 28. The program, which included César Franck's Prelude, Chorale and Fugue, a Sonata by MacDowell, three Chopin Preludes, "St. Francis Walking the Waves" by Liszt and "Chant d'Amour" by Stojowski, disclosed the technical and artistic gifts of the pianist.

Memories of Great Kossova Defeat Inspire Southern Slav Composers

THE celebration year by year for five centuries of a great national defeat—the battle of Kossova in 1389—has inspired the Southern Slav composers, much as it served to keep alive the national spirit of the Serbs, Croats and Slovenes under the heel of the Turk. Writing of their artistic endeavors, a contributor to *Musical Opinion*, London, points out that the outstanding composers of South Slavdom have inherited the theme of "Kossova." Davorin Jenko, the Slovene, achieved his finest musical work in the two compositions "Kossovo" and "The Maiden of Kossovo" which he prepared for the Royal Serbian Academy. The foremost collections of the Jugoslav national songs all celebrate the same occasion.

Southern Slav folk-music inspired some of Liszt's finest rhapsodies and undoubtedly influenced even Beethoven's "Pastoral" Symphony, while many Croatian folk tunes were employed by Haydn. Moreover, Sir W. H. Hadow, in "A Croatian Composer" claims that Haydn was not German, but a Southern Slav, sets forth many remarkable in-

dications of this and says, "Haydn's music was saturated with Croatian melody."

One of the foremost of modern Jugoslav composers is Alexander Jimitch-Savine, who made his first appearance in London in September, 1919, at Queen's Hall, where he conducted the London Symphony Orchestra with marked success. Mr. Savine began his career at the early age of sixteen, when he was called to direct the choir of Belgrade Cathedral, and may be noted especially as the first to give French operas in the French language at Zürich where previously only German and Italian had been sung.

Milan Yovanovitch-Bratza, who in May of this year reached his eighteenth birthday, is also well known and appreciated. Studying under Professor Sevcik at the Vienna Academy of Music, he obtained his diploma as "Master of Violin" at the age of fourteen. His brother, Dushan, four years his junior, is a notable pianist. Another of Sevcik's famous pupils, distinguished for violin recitals in London and Paris, is M. Zlatko Balokovitch, whose technique and temperament are said to be displayed to the full only in the compositions of his own countrymen.

Independence of Elgar Attributed to His Arduous Self-Instruction

"ONE shudders to think what might have become of Elgar had he been educated in London, given the cut-and-dried musical tuition of those days, and even perhaps sent to Leipzig, where he might easily have been turned into one of those 'compleat musicians' who were systematically manufactured there," writes Eric Blom in *The Chesterian*, London. "For it was surely the arduous self-instruction, the need to discover everything for himself, often by a circuitous route, that made of Elgar the tenacious worker, the independent spirit he is. The artistic starvation of the provincial city made him absorb with the greater avidity all the music he could lay his hands on, from a royalty ballad to

an arrangement of a Beethoven symphony. He had to look about him and decide for himself what was good and what negligible. Even in his boyhood, fed as he was largely upon the insipid church music of the period, he was quick to see without guidance the 'modernities' in the old English composers, in Bach, in Mozart, in Beethoven. He played every instrument he could lay hold of, even to the trombone. He thirsted for knowledge of all that is beautiful, and his curiosity was roused not by music alone, but by every work of art, from the carvings in Worcester Cathedral to the old books in his mother's library, which he devoured in unfrequented corners of the house. His versatility as a musician was taxed to the utmost when he joined an ill-assorted wind quintet as a bassoon player, conducted a heterogenous band composed of the attendants of a lunatic

asylum, and was forced to write and arrange music for these impossible combinations.

"How far all these influences may have affected the musician in Elgar is beyond the ken of man, but that they have shaped his artistic physiognomy is open to no doubt. And curiously inauspicious conditions they were, to all appearances, for the making of the first truly great and original English composer since the days of Purcell; yet they made him what he is: a characteristic figure without which Music would have been the poorer in beauty and variety. His love of traditional form, combined with the utmost freedom of personal expression, are surely due to the provincial constraint of his early home and the consequent enforced self-instruction of the budding composer; his curious fluctuations between the highest and the lowest manifestations of his art are clearly the outcome of his fortuitous, unguided playing and reading; the occult, mystical feeling of much of his music certainly comes from his catholicism, and his mastery of orchestration from the problems he solved in scoring for unusual instrumental combinations; his command of each individual instrument he owes to the ease with which he learned to play at least half a dozen of them himself; for his knowledge of the human voice and choral part-writing he is indebted to the Worcester Glee Club, while his feeling for orchestral values is the result of his experience as violinist in the Worcester Festival Society's Orchestra. A certain zest and joy in his art would perhaps be less conspicuous in Elgar's music had he not been one of those numerous musicians who were at one time destined for the law, and whom a distaste for that profession attached the more passionately to their Muse."

FORM CHILDREN'S CHOIR

Houston Has New Chorus of 1000 Voices —Building Stadium for Music

HOUSTON, TEX., Aug. 5.—W. R. Wag-horne, music director of the Houston Recreation and Community Service Association, profiting by the gathering of children in the public playgrounds of the city is organizing community cho-ruses, Glee Clubs and amateur orchestras. He has established a school boys' choir of 1000, from which he has selected a picked chorus of 100.

The Miller Memorial Stadium in Her-mann Park is approaching completion. It has an open air stage for outdoor theatrical and musical productions.

The municipal band concerts given in the parks during the summer have been attended by steadily increasing audiences, estimated at from 2000 to 5000. The concerts will be continued through August. ELLEN D. MACCORQUODALE.

Paul Reimers to Have Active Season

Paul Reimers, tenor, will have an active season with engagements in Chi-cago, Duluth, Kansas City, Easton, Pa., Oklahoma City and other cities. His annual New York recital will be given in the Town Hall in January. Mr. Reimers was so successful in his recent concert in London that he has been engaged for two additional recitals previous to his return to America and a tour of Europe and Australia for the late spring.

Alma Beck in Cincinnati Program

CINCINNATI, Aug. 5.—Alma Beck, contralto, who has been visiting her parents before going on her summer vacation, appeared in a musical recently. She was particularly successful in the presentation of her program, which included the Schumann cycle, "Frauenliebe und Leben," a group of songs in French and numbers by Strauss.

Julia Claussen, mezzo-soprano of the Metropolitan Opera, gave a successful recital at Chapel Hill, N. C., recently.

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THREE AUDITION SOLOISTS AT STADIUM

Helen Jeffrey, May Korb and Frank Sheridan Ap- plauded

Three more of the winners in the audition competition appeared as soloists of the orchestral concerts in the Lewisohn Stadium during the seven days ending with Sunday, Aug. 6. These were Helen Jeffrey, violinist; May Korb, soprano, and Frank Sheridan, pianist, none of whom was a stranger to New York audiences. The popularity of Willy van Hoogstraten, the conductor of these concerts for the remainder of the summer season, appeared to grow with each new program, and he had to his credit some admirable performances of numbers of the standard répertoire, although he presented no real novelty.

Miss Jeffrey, at Tuesday night's concert, was confronted with atmospheric conditions that were against perfect violin performance. Rain just before the concert also played a part in keeping many persons away. The violinist gave a vigorous and sound presentation of the Tchaikovsky concerto, with a tone generally even and of warm quality. The applause was of the heartiest.

Miss Korb on Friday evening sang the aria, "Charmant Oiseau," from David's "Perle du Brézil," and the Waltz Song from Gounod's "Romeo et Juliette," disclosing a lyric voice of clarity, easily produced, though not notable as to volume. She added two songs in English. Her legato was particularly to be commended. She was very cordially received.

Frank Sheridan, on Sunday evening, was the center of interest. A serious, unassuming young artist, he played the D Minor concerto of MacDowell, presented at an earlier concert by John Powell, effectively but under conditions that made appraisal difficult. Two light encores were given with surety, lightness, spirit and splendid rhythm. He was the recipient of enthusiastic plaudits.

Monday's all-Tchaikovsky program had for its chief numbers the popular Fifth Symphony and "Francesca da

Rimini," played with much finish but less vitality. Debussy's "Fêtes" was among the orchestral numbers Tuesday evening. Beethoven's Seventh Symphony was featured on "Symphony Night," Wednesday evening, and was more admirable rhythmically than in details of tone quality. "Legend," "Love Songs" and "Village Festival," from MacDowell's "Indian" Suite, asserted their superiority over the remaining numbers of the program, Mendelssohn's "Ruy Blas" Overture and Chabrier's "España." "A Faust Overture" was a salient number of Thursday's all-Wagner program, otherwise devoted to familiar excerpts from the music-dramas. A concert waltz, "In Strauss' Time," by Allen K. Langley, a member of the viola section of the Philharmonic, was an agreeable, if not distinguished, number of Friday's program and was heartily applauded, the composer being called for after the performance. Richard Strauss' youthful Serenade for Wind Instruments was painstakingly, though not inspiringly given by thirteen members of the wind section.

Exercising his right to change the program without notice, Conductor van Hoogstraten substituted Massenet's "Scènes Pittoresques" for the announced fourth movement of Brahms' Fourth Symphony Sunday night. The most interesting numbers of Saturday's program were two parts of Rimsky-Korsakoff's Suite, "Tsar Saltan."

T.-J.-K.-H.

Goldman Band Concerts

Ernest S. Williams, cornetist, was solo on Wednesday evening with the Goldman Band, which continued its concerts on the Green at Columbia University. He played an aria from Meyerbeer's "Robert the Devil" and an extra. The Menuet from Mozart's E-Flat Symphony and the Largo from Dvorak's "New World" were among the outstanding numbers of the week. After a week's vacation the band will play nightly on the Green, commencing Aug. 21, featuring "request" programs and programs devoted to the music of various nationalities.

Minneapolis Symphony in Minneapolis and St. Paul in November, and will accompany the orchestra on its spring tour of six weeks. Miss Roselle is one of the leading sopranos at Ravinia Park this summer, appearing in "Pagliacci," "Aida" and "Trovatore." On her recent tour with the Scotti forces, she sang in twenty-six of the twenty-eight performances given by the organization. In Youngstown she appeared in three operas in one day, "L'Oracolo," "Pagliacci" and "Carmen," and because of her success she was engaged for a concert appearance in October.

European Singer of Folk-Songs to Tour America Next Season

Isa Kremer, soprano, known in Europe for her singing of folk-songs, especially of the Jewish people, will make an extended tour of the United States and Canada under the direction of the Wolfson Musical Bureau next season, beginning in November. During the past year she is said to have given fifty-two recitals in Petrograd, thirty-eight in Warsaw and nineteen in Berlin.

Appearances for Kathryn Platt Gunn

Kathryn Platt Gunn, violinist, has appeared in four concerts recently, two in Bayshore, L. I., when she had the assistance of Ralph Horace Sprague, reader, and two in the ballroom of the Coleman House in Asbury Park, N. J. Miss Gunn's programs comprised numbers by Kreisler, Dawes, Ries, Dvorak, Godard, Friml, Chaminade and others.

European Dancer to Visit America

Pauline Bittner, dancer, for a number of years member of the Vienna Opera Ballet, and more lately known for her successes before audiences in Berlin, Dresden, Leipzig, Munich and other European centers, will come to America for a tour next season under the management of Alfred W. Miesto, New York manager.

Milligan Directs Music at Camp Yokum

Harold Vincent Milligan, composer, pianist and organist, is director of music at Camp Yokum, Becket, Mass., this summer. Mr. Milligan has composed an operetta, "The Laughabet," which will

be given by the younger pupils under his direction about the middle of the month. The larger pupils are rehearsing Gluck's "Iphigenia in Aulis," which will be performed in the out-of-doors

during the last week of August. Mr. Milligan will again be heard in concert next season in conjunction with Olive Nevin, soprano, in their program, "Three Centuries of American Song."

ROTARY CLUB MEMBERS IN LIMA CONCERT PROGRAM

Choir and Soloists Heard in Out-of-Door Musicales

LIMA, OHIO, Aug. 7.—The Rotary Club members of Lima to-day were the guests at an interesting outdoor musical given at "Springside," the farm of D. J. Cable. The Bluffton College Glee Club, G. A. Lehman, conductor, and the following soloists were heard: Sidney Hauenstein, violinist, and Fred Welty of Lima, vocalist.

A special feature of the program was the singing of several numbers by Mrs. Ralph Powers of Miami, Fla., a niece of Congressman John L. Cable. Mr. and Mrs. Cable are now domiciled in

their old home here. Mrs. Cable, who is better known as Rhea Watson, pianist and composer, is a member of the American Penwomen's Club and vice-president of the Friday Morning Musicale.

Gwendoline Iona Price, soprano, and Dorothy Stolzenbach, pianist, were heard in an informal musical program at the home of H. E. Hall on Aug. 1. Miss Price was winner for Lima at the last West-Central Ohio Interscholastic musical competition and Miss Stolzenbach leads a local choir. The singer's program included "Come Unto Him," from "The Messiah"; "A Bowl of Roses," James Rogers' "The Star" and John Prindle Scott's "Voice in the Wilderness." Miss Stolzenbach played several MacDowell numbers and a Paderewski solo.

H. EUGENE HALL.

Minneapolis Symphony to Make Spring Tour Next Season

After an interval of two years, the Minneapolis Symphony, under the leadership of Henri Verbrugghen, will make a spring tour next season. Because of the unsettled business and transportation conditions, the tours, which had been a feature of the organization's work for eleven years, were abandoned two years ago. Anne Roselle, soprano of the Metropolitan Opera, will be the soloist. The tour is being arranged by the Universal Concert Bureau, Inc., of New York.

Beatrice Wainwright Collects Program Material in Nova Scotia Settlement

Beatrice Wainwright, soprano, is spending the summer in an old French settlement in Nova Scotia, where she is taking advantage of the opportunity to collect some old French songs for her use next season. Miss Wainwright will be heard extensively in concert and has been booked for a number of lecture-recitals. She will appear several times in New York as well as in other parts of the country.

Bookings for Maier and Pattison

Guy Maier and Lee Pattison, pianists, who are now playing in Australia, are being booked for an active season after their return to America in the fall. Among the engagements booked for them by their manager, Daniel Mayer, recently are concerts in Oklahoma City, Des Moines, Cincinnati and Pittsfield, Mass. In addition to their joint appearance in Des Moines, Mr. Maier will give one of his "Concerts for Young People."

Harold Land Fulfils Summer Engagements

STOCKBRIDGE, MASS., Aug. 5.—Harold Land, baritone, who is spending the summer here, gave a recital in St. Paul's Church on July 20. Mr. Land was heartily received by a large audience for his singing of songs by Chadwick, Terpischore, Tchaikovsky and others. He was also heard in Stony Brook, L. I., in conjunction with Harriet Cook Youngs, soprano, on the evening of July 29.

Jacobsen and Kaufman to Give Sonata Recitals

Sascha Jacobsen, violinist, and Harry Kaufman, pianist, will be heard next season in a series of three sonata recitals devoted to music of the classic, romantic and modern schools. The programs are designed with especial attention to the needs of music schools and music study clubs.

Althouse and Middleton Reach Honolulu

Paul Althouse, tenor, and Arthur Middleton, baritone, who are on their way for a tour of Australia, have arrived in Honolulu, according to word received from their management, Haensel & Jones. They were scheduled to give two recitals in the Hawaiian capital.

Crimi to Appear in Concert Next Season

Giulio Crimi, tenor, whose engagement as a member of the Chicago Opera Company was recently announced, will be heard in concert before and after the operatic season. Although he has been in America some six years, this will mark his second season as a concert artist. Mr. Crimi's operatic experience in

America comprises three seasons with the Chicago company and four seasons with the Metropolitan Opera Company, with engagements at the Colon Theater in Buenos Aires and the National Opera in Mexico City. His concert activities are under the direction of the Universal Concert Bureau, Inc., of New York.

PASSED AWAY

Albert Winkler

TRENTON, N. J., Aug. 12.—Albert Winkler, leader of Winkler's Second Regiment Band, died on Aug. 6 after a long illness. He was born in Philadelphia seventy-one years ago. At the age of twelve he became a drummer boy in Allan Dodsworth's Band, and his entire life was spent in playing in bands and orchestras and in teaching. He organized a band in Trenton in 1873 and for more than twenty-two years he was bandmaster of the Second and Seventh Regiments of New Jersey. He was stricken with illness while on a Pacific coast trip with the Shriners.

Léon Beyle

PARIS, July 22.—Léon Beyle, one of the first tenors of the Opéra Comique, died here on July 19 after a brief illness. He was one of the best known of French singers, and had sung at the Comique for twenty-two years, with the exception of two years given over to military service. His list of rôles included more than forty, many of which he created. His funeral services were attended by many famous persons in the world of art and music.

Dr. Alexander Graham Bell

BADDECK, N. S., Aug. 5.—Dr. Alexander Graham Bell, of telephone fame, who was joint inventor with Sumner Tainter of the original form of graphophone, later perfected by Edison, died at his estate at Beinn Breagh, near Baddeck, on Aug. 2. Dr. Bell was also known as an authority on acoustics. He was seventy-six years of age.

William Swindella

BOSTON, Aug. 6.—William Swindella, Sr., singer, died recently at his home in Lawrence at the age of seventy-six. For twenty years he had been associated with the choir of the United Congregational Church, and he was the composer of several sacred compositions. Mr. Swindella was connected with the Bigelow-Kennard Company.

W. J. P.

Fannie C. Carl

EAST STROUDSBURG, PA., Aug. 5.—Fannie C. Carl, sister of William C. Carl, organist of the First Presbyterian Church, New York, and of Frederick H. Carl, died here on Aug. 1. Miss Carl was her brother William's first teacher, having instructed him in piano for five years.

Fred Schneider

Fred Schneider, formerly first violinist in Theodore Thomas' Orchestra, and for many years the leader at the old Park Theater in Brooklyn, died on Aug. 4 at the home of his daughter, Elton Street, Brooklyn. Mr. Schneider was the teacher of many well-known band-masters and a writer of music.

CHILDREN DESERT GAMES FOR MUSIC

Philadelphia Park Concerts Lure Young People from Baseball and Tennis

By W. R. Murphy

PHILADELPHIA, Aug. 5.—Though the heat made Sunday afternoon concerts impossible in the series given by the Fairmount Park Symphony, under the baton of Victor Kolar, the orchestra found a substitute of great value in the Saturday morning concerts for young people. It is estimated that on the average 1000 children and older people deserted the baseball diamonds, tennis courts and swimming ponds in the park to hear the excellent programs. David Dubinsky, of the Philadelphia Orchestra, supplemented the music with a brief descriptive introduction to each number.

More than 5000 persons gathered at Lemon Hill on Aug. 5 for the final program by the Symphony under Victor Kolar. A mammoth offering of American Beauty roses was made to Mr. Kolar in the course of the program, and the big audience rose as a mark of tribute while the presentation was being made.

Mr. Kolar gave an electrifying reading of the "1812" Overture and other numbers included a Délibes Suite and some light operatic music. The soloist was Lewis James Howell, baritone, who sang "Dio Possente," from "Faust," and "Eri tu macchiavi," from "Ballo in Maschera."

The orchestra leaves early to-morrow for a week's engagement under Thaddeus Rich at a musical festival in the South. Concerts will be resumed on Aug. 14, with Henry Hadley as conductor for the second three weeks of the season. Mr. Kolar goes for a few weeks to his home in Long Island before returning to Detroit to prepare for the opening of the next symphony season under Ossip Gabrilowitsch.

At the only Sunday concert attempted in the Fairmount Park series the audience sweltered, but the players were far worse off. Manager Mattson, who promptly canceled the program, stated afterward that the temperature in the band shell was 108 degrees.

Myra Hess to Tour Scotland with London String Quartet

Myra Hess, English pianist who will return to America the first of January for her second tour, has been booked so heavily through England and the provinces that she will have only three weeks for a vacation this summer, according to word received by her manager, Annie Friedberg. She has been booked for a tour of thirty chamber music concerts with the London String Quartet through Scotland, playing as many as seven concerts in six days. She has been engaged to play the solo part of Scriabine's "Prometheus" in September and will repeat the performance under the baton of Albert Coates in London in December just before leaving for America. Miss Hess will be in this country four months and will be heard on both the Atlantic and Pacific coasts.

Gigli's Health Restored

R. E. Johnston has just received news from Beniamino Gigli, tenor of the Metropolitan Opera Company, that he has entirely recovered from the attack of rheumatism which he contracted when appearing in Atlanta last May with the Metropolitan forces. Mr. Gigli says that he will sail for this country on Sept. 8, arriving in New York in the middle of September. His first concert will be a recital at Carnegie Hall on Sunday afternoon, Oct. 8. Immediately after that he will leave for a tour of ten concerts before the opera season begins.

Students from Seven Countries Visit U. S.

To Study with Yeatman Griffith



Photo by Belletaire Studio, N. Y.

A New Camera Study of Yeatman Griffith

nine states of the American Union are represented in the Yeatman Griffith master classes this summer, the seventh season.

How to Test Teachers

Mr. Yeatman Griffith is a stern realist where vocal pedagogy is concerned. There is only one test of an instructor's methods, he insists and that is: how many genuine singers are produced by the teacher? Mr. Yeatman Griffith, unlike some of his colleague, does not annihilate all vocal methods and fellow-practitioners in support of his own contentions. Instead, he maintains a friendly tolerance toward most of the existing methods, explaining that the golden thread of truth runs through most of the systems.

We will not essay to present this vocal master's pedagogic principles, for a topic of such magnitude would necessarily require an extended and detailed analysis. Suffice it to observe that the morbid anatomist who dwells so fondly on physiological phrases holds no place in the affection of this maestro. In fact, he regards the "small" throat operations which are so widely recommended nowadays as being "entirely unnecessary." Faulty production, unnatural ideas of "placement" and similar indiscretions are responsible for these patho-

logic disturbances, declares Mr. Yeatman Griffith.

"The whole basis of singing," he explained, "is tone, in a word—correct breathing. To attain perfection in creating tone is the whole art and science of *bel canto*. I am speaking, please remember, of creating tone, not 'directing it' or placing it, for tone is not a physical substance to be located at will, 'between the eyes' or 'behind the nose,' as the case may be."

This is a mere fragment of the Griffith pedagogic torso. Like Mr. Yeatman Griffith, we believe that there is too much pseudo-science and too many bewildering labyrinths of phrases in the voice-making profession. For ourselves, we prefer to estimate the Yeatman Griffith's idea by their own formula; examination of the products of their studio. Applying this invaluable test, we find that they have indeed produced a long and distinguished lineage of highly esteemed opera, concert and oratorio artists.

Incidentally, a number of singers, already celebrities, are proud to include themselves among the Griffith devotees in the summer classes. At the conclusion of the present term (the master classes began June 25) Mr. and Mrs. Yeatman Griffith will retire deep in the fastness of a mountain retreat for a well-earned vacation until Sept. 25, when their studios will re-open. H.

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